The NEW YORK

CLIPPER

THE OLDEST THEATRICAL PUBLICATION I

MARCH 14, 1923

HELEN McCLAIN

THE NATIONAL THEATRICAL WEEKLY

FOREIGN NEWS

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MELBOURNE

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who had drained the Great Level and supporting them in their protest against the payment of ship-money. The next scene shows him in St. Stephen's Chapel, Westminster, in November, 1641, with a year's interval, bringing us to the first battle of the Great Rebellion at Edgehill. Here we find a wee bit of romance brought in and which contains the only love interest in the entire production, although not vital to the play, being the betrothal of Henry Ireton to Bridget Cromwell.

The outstanding event of the entire production comes with the scene following the battle of Naseby, when Cromwell faces King Charles and pleads long and earnestly to the king to stop his illegal acts and give justice to the people. His entreaties fall on deaf ears, and Cromwell is roused to anger after the King abruptly remarks, "The argument is ended." "All argument is ended," he retorts as he leaves Charles. The next scene is the execution of Charles, and is practically the end of the historical portion of the play. The rest of it concerns the affairs of Bridget and Ireton, and Cromwell is seen here as the Lord Protector.

Next to Ainley's portrayal of Cromwell, shone Irene Rook in the character of Mrs. Cromwell. Others who rendered excellent support were William J. Rea, Mary O'Farrell, Clare Harris, Milton Rosmer and Harcourt Williams.

MOSS EMPIRES BIG LOSERS

LONDON, March 12.—The Moss Empires, Ltd., will not declare any dividend on ordinary capital this year, as a result of a net loss of £12,485 being sustained by the company during the year of 1922. The results of this loss can be estimated by the fact that at the end of 1921 a profit of £64,310 was made and a dividend of 10 per cent was declared.

With a balance brought forward from 1921 there is a credit of £39,317 to the profit and loss account, of which £17,637 is to go to the preferred stock shareholders.

"SAN TOY" AUTHOR DIES

LONDON, March 12.—Mr. Edward Morton, author of the comic opera, "San Toy," died last week at his home, 5 Russell Mansions, Bloomsbury, London. Mr. Morton was for many years connected with the *Referee*, the English theatrical paper, and wrote under the name of "Mordred." His estate was in the neighborhood of 120 pounds.

RENEE KELLY IN NEW PLAY

LONDON, March 12.—Miss Renee Kelly, who scored such a great success in "Daddy Long Legs," a few years ago, is appearing in a new little playlet entitled "Likes and Dislikes," by Edwin Burke, at the Brighton Hippodrome. Her initial appearance in London will be at the Coliseum.

"FASHION SHOW" IN THEATRES

LONDON, March 12.—The "1923 Fashion Show" is being utilized as an extra feature at the Palladium and Alhambra this week. While these shows have been done for years in America, they are comparatively new here and naturally aroused considerable interest among the theatre patrons. The show has been woven into a musical extravaganza in four scenes, with special music by Herman Darewski and has been staged by Philip Moss. The gowns, furs and other effects have been loaned by the leading modistes of London and many of the girls appearing in the ensembles and fashion parades are some of the best known manikins. The style flash is attracting any number of feminine patrons at both theatres.

CHAPLIN SKETCH SHELVED

LONDON, March 12.—"Humming Birds," the sketch in which Charlie Chaplin played his first stage part, and which has been played in the English music halls for the past twelve years, practically without a lay-off, was finally withdrawn last week. The scene was set in an old-time music hall and Chaplin played the role of a druken dude who sat in a box and flirted with the female performers and made himself objectionable in other ways. It was his fine characterization in the role that first attracted attention to him.

O'NEIL PLAYS FOR LONDON

LONDON, March 12.—C. B. Cochran is now one of the busiest theatrical producers in London, especially so with his forthcoming presentations of American dramatic successes, to be done in association with Arthur Hopkins, of New York.

Included in his new productions will be Pauline Lord in "Anna Christie," "The Hairy Ape" and "Emperor Jones," with Charles Gilpin, the negro tragedian. The three plays mentioned above are by Eugene O'Neil.

BOY A HIT IN TEMPEST SHOW

LONDON, March 12.—Although "Good Gracious, Annabelle," proved a terrific frost for Marie Tempest, it led to the discovery of a boy actor which Wilfred Cotton believes partly compensates for the disappointment of the production. The "find" is Charlie Rider, a fourteen-year-old youth, who looks nearer ten. The boy made his debut in a minor role of "Annabelle" and did sufficiently well to be awarded a three-year contract by the manager.

WHICH IS THE BETTER

LONDON, March 12.—"Brighter London," which opens soon at the London Hippodrome, will have as a special attraction Paul Whiteman's Orchestra. Mr. Wylie, the producer of the show, stated that the orchestra is the best ever heard in England, which has raised the wrath of Mr. Morny of "The Savoy Havana Orchestra," who claims that his combination is the greatest. The verdict of the Londoners will be given shortly.

"PROP" SWORD HOLDS UP ACT

LONDON, March 12.—G. S. Melvin, the Scotch comedian, came near missing his opening at the Belfast Hippodrome last week and all on account of a "prop" sword he uses in his act. While crossing to Ireland he was held up on the steamer by the authorities, who refused to permit him to proceed with the sword. Upon finally relinquishing the sword he was permitted to continue upon his journey.

GREEN TO DO "GIVE AND TAKE"

LONDON, March 12.—Mr. Harry Green, recently returned from the United States, has brought over with him an American play, "Give and Take," which he intends to produce in London on some future date.

SHAKESPEARE IN PARIS

PARIS, March 12.—The three outstanding hits of the present theatrical season here, a season meagre in its financial successes, are "The Merchant of Venice," "A Midsummer Night's Dream" and "Twelfth Night." The first two are in the repertoire of the Odeon theatre players and those wishing to see them must make their bookings weeks in advance. M. Firmin Gemier plays the part of Shylock in an original and blood-curdling manner, the production as a whole being marvelously different. "A Midsummer Night's Dream" has been Gallicized in the translation and is made both beautiful, in the settings, and costuming and uproariously funny in the lines.

"Twelfth Night" is being presented at the Vieux Colombier, a production of striking beauty despite the fact that there is but one scene and that the company here is not receiving the benefit of a state subsidy as is the Odeon.

"LOVE IN PAWN" OPENS

LONDON, March 12.—"Love in Pawn" is the title of a new play by Roy Horniman, which was produced by Lewis Sloden at the Opera House, Southport, and which will come into London shortly. Arthur Wontner, Fewlass Llewellyn, F. Kinsey Peile, Morris Rubin, Story Gofton, Winifred Izard, Florence Harwood, Vane Featherstone and Doris Lloyd.

The play deals with the dilemma of a young Jewish moneylender, who is confronted by the problem of having to choose between his love for a fortune and a Jewish girl. He cannot have both. It proved to be well acted and interesting.

YOUNG ACTRESSES SCORE

LONDON, March 12.—Contrary to the opinion of those people who bemoan the fact that there are no actresses now in comparison to the days of old, three young women of the stage who have made a hit in the West End recently have created considerable comment. They are Miss Audrey Carton, at the Wyndham's; Miss Frances Carson, at the Royalty, and Miss Winifred MacCarthy, who has just taken up the part of Miss Peggy Rush in "Bluebeard's Eighth Wife" at the Queen's.

PLAN TO BAN U. S. BANDS

LONDON, Mar. 12.—The American jazz invasion has grown to such proportions that the British Musicians' Union is bringing pressure to bear through labor members in Parliament to enact legislation that will serve as a bar to the importation of dance orchestras from the States. There is a good deal of unemployment among musicians here and the Ministor of Labor has made a ruling that except in exceptional circumstances jazz bands must have a personnel that is at least 50 per cent British.

LESLIE STUART IN ACT

LONDON, March 12.—Leslie Stuart, well known as the writer of "Florodora" and several numbers which made the late Eugene Stratton famous, returned to the stage, opening at the Palladium.

He is contributing a number of his old compositions which are being sung by Harry Barrat, and accompanied by the composer at the piano. The offering receives a good reception at every performance, but it is doubtful whether he would be a success in vaudeville in general.

SHOWS FOR AFRICA

LONDON, March 12.—Two companies are scheduled to sail to South Africa next month, the first being a musical comedy organization which will sail on April 6 and will play "Whirled Into Happiness" and "The Golden Moth" on the African continent. The other company is headed by Percy Hutchinson and will sail on April 8. They will include in their repertoire "Bull-Dog Drummond," "Nightie Night" and "The Luck of the Navy."

DAREWSKI EXAMINED

LONDON, March 12.—The public examination of Herman Darewski in the London Bankruptcy Court was continued last week. The amended statement revealed liabilities of 64,659 pounds of which 40,832 were expected to rank, and assets of 338 pounds. While being examined Darewski stated that in June, 1919, he acquired the freehold land in Tyler's avenue, Southend, where he built the Arcadia, which cost him between 8,000 and 10,000 pounds. Later the New Pavilion, Southend, was registered and acquired. In October, 1919, the building was practically rebuilt and he provided about 2,000 pounds towards the cost. In May, 1920, he obtained a license from the Southend Corporation to erect a concert hall known as the Happy Valley. The hall was not opened until the summer of 1921 and it was a failure because it had missed the summer season. The corporation eventually became the owners of this property.

Darewski stated that had he not been made bankrupt he could have paid everybody 20 shillings on the pound and concluded by saying: "I shall still do so." He further stated that he lost a lot of money on the dances he was running at the Piccadilly Hotel because he was one of the pioneers of the scheme, and people had not yet taken to the idea, although it is now a paying proposition. On the Official Receiver mention of his expenditures and style of living Darewski stated that his business demanded of him to live in style.

"THE DANCERS" WELL PLAYED

LONDON, March 12.—"The Dancers," the new play produced here by Sir Gerald du Marier at the Wyndham's Theatre, is only saved by the excellence of the acting. The play is of the type that can be encoutered in any cheap novelette. It deals with the life of an old Etonian, who, having been financially broken in the war, is now running a successful cabaret bar in Canada. He is a bit of a moralist and speaks of the evil effects of modern dancing upon home life. Meanwhile the girl whom he had sworn to love in his schooldays is afflicted with the dance germ in London, having grown into the type of woman whose sole existence is composed of dancing and taking hop. She has been guilty of indiscretions with a boy of nineteen. As she is bemoaning her troubles a cable arrives from her friend in Canada informing her that a railway accident has wiped out the lives between himself and the family title and fortune. She feels disposed to play a trick upon him and marry him, and thus lose her trouble, but when she puts herself to the test she finds she loves him too well, killing herself a few minutes before the wedding. In the last act he marries the dancer who made his Canadian cabaret a success. The fine work of Miss Audrey Carton as the English girl retrieves the play.

TRIX SISTERS OPEN CABARET

PARIS, March 12.—The Trix Sisters, Josephine and Helen, two American girls who have become great favorites here and in England, have opened the Trix Blue Room, in the Place Pigalle, where they are having great success. The major portion of the entertainment is given by themselves, and they are supported by the Blue Boy's Orchestra, Flora Lea and Mlle. Simmone Mirat.

"TRESPASSES" STARTS

LONDON, March 12.—"Trespasses," a new play by Edward Percy, had its premiere at the Royal, Brighton, last week. The cast includes Doris Lytton, Ethel Griffies, Jane Graham, Lyn Harding, Francis Listen, Reginald Denham, Sebastian Smith, George Mallett and George Goodwin. The play is scheduled for a London presentation shortly.

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P. M. A. AND EQUITY APPOINT SIX TO CONSIDER WORKING AGREEMENT

Three Members of Actors' Equity and Three of Managers' Association to Confer on Extension of Present Agreement Which Expires on Sept. 1, 1924—Theatre Men Declare Strike Fear Is Ended

With the appointment of a committee of six to represent the Producing Managers' Association and the Actors' Equity Association in a series of conferences indications are that the Managers' and Actors' agreement of 1919 will be extended another five years after the present agreement expires September 1, 1924. Three of the members will be chosen by the Equity Association and the other three from the ranks of the Managers' organization. According to the understanding agreed upon at the meeting where John Emerson, president, and Frank Gilmore, executive secretary of the Equity, represented the Actors' organization, this body will have full power to conduct negotiations, which it is anticipated will prevent a breach between the two organizations, such as the strike of 1919. The men chosen to represent both organizations were picked by Augustus Thomas for the Managers' organization and by Gilmore for the Actors' Association. Both these gentlemen are maintaining intense secrecy as to the identity of the men chosen for the conference and as to the date of the initial meeting of the body.

These plans were decided upon after the fourth of a series of meetings between the Managers' and Actors' representatives, which was held last Wednesday in the P. M. A. executive offices.

Gilmore and Emerson were the only representatives of the Equity at the meeting, while Thomas and a score of managers were present in the behalf of the P. M. A. Though word had been passed along the Rialto that the Equity men would not even listen to any discussion that would extend the 1919 agreement, the relations between the two factions at the meeting were most cordial. Each side paid high tribute to the other. Both admitted that there were some minor matters that should be adjusted and declared that they would do their utmost to see that the other side got a "square deal."

The Managers in their contention that the agreement be continued stated that to the best of their knowledge both actors and managers were benefiting as a result of the 1919 peace compact. They contended that Equity had been allowed every privilege that had been incorporated into the articles of agreement made at that time and that the P. M. A. had seen that its members did not discriminate against Equity members as the result of their activities during the strike of 1919. It was noted, however, the managers were stragetic in their manner of conducting the negotiations; they as well as the Equity men jockeyed for position in the hope of avoiding the deadlock which has prevailed ever since March 22, 1921, when Equity decided to enforce its policy for the "Equity shop."

This decision at the time was greeted with the greatest apprehension by the managers, who foresaw, as they thought, what appeared to be a virtual dictatorial assumption on the part of Equity.

Shortly afterward a meeting was held by both sides at the St. Regis Hotel and an extension of the existing status was agreed upon in the hope that the intervening time might bring forth a solution of the difficulties. Since that time a number of discussions have been held without arriving at any definite answer to the conflicting interests.

On February 20, Augustus Thomas, as a representative of the Managers, appeared before the Equity council and stated the position of the P. M. A. in the matter. His arguments proved so interesting that Emerson and Gilmore felt that it would be their duty to pay a similar visit to the managers and set forth their side of the matter. It was felt by both camps that speedy arbitration would be advisable, if it could be accomplished, as the present agreement has only one year to run, and a failure to settle what differences exist before that time would result in a repetition of the strike of 1919.

The result of the arbitration conference is being anxiously awaited by the Producing Managers. Several of the members of the organization feel that it will be the turning point in the affairs of the legitimate theatre. These men are keenly awaiting the result of the conference for the purpose of making their plans for the future.

A few of them declare that in case no agreement is reached and the indications point toward a strike in 1924, they will refrain from making any new productions during the season of 1923-24. They hold that should any productions they make during the next season prove box office successes, that any possibility of success for the subsequent season would be impossible due to the stand that the actors would take for the "closed shop." They assert that the first season would, in case the attraction were a box office hit, pay the cost of production and probably net them a fair profit. When during the following season they would expect to clear a big profit by taking the attraction on tour, which would be prevented if there were any possibility of a strike.

One manager, who has options on theatre properties in Boston and New York, which he will exercise in the event that an amiable agreement is arrived at, will, if the conference cannot agree, probably devote his time to producing his plays

(*Continued on page 23*)

"MUSIC BOX REVUE" FOR LONDON

The original "Music Box Revue," which is now playing in Philadelphia, will close its tour the latter part of April and on May 5 will be transported intact, with the exception of Willie Collier, to England, where it will be presented by Charles B. Cochran at the Palace Music Hall, London.

Hazard Short, who produced the show for Sam H. Harris and Irving Berlin, sailed for London last Saturday to make preliminary arrangements for the presentation of the show there. The entire company, including the chorus, will be taken abroad and a new comedian will be hired to replace Collier. The entire set of scenic and electrical investitures will be taken to England, including the crew of master mechanics who operate the stage.

The arrangements that Cochrane made with Harris give him the privilege of keeping the company in Europe for an indefinite period, and should the theatre public manifest an interest in the American production he will probably take it on a tour of the English provinces and also take it to Paris for a limited engagement.

MOSCOW PLAYERS BALK

CHICAGO, March 12.—Notification has been given to Morris Gest, to the effect that the Moscow Art Theatre, which is scheduled to open April 17th, at the Auditorium, will not play in a house as large as the Auditorium. This news was given to Morris Gest over the long distance telephone by his brother Simeon who is now in New York.

Mr. Gest planned to return immediately to New York and talk to Dr. Leonid D. Leonidoff, business manager for the Mossow Art players. Mr. Gest said that the two reasons for selecting the Auditorium was that he was eager for as many people as possible to see the players during the short stay and also to obtain the largest receipts possible.

BURLESQUE AND STOCK DOUBLE

ALLENTOWN, Pa., March 12.—A novel booking arrangement goes into effect at the Lyric Theatre here next week. The Mutual Burlesque shows play the house on Mondays and for the balance of the week, commencing Tuesday, March 20, Barry McCormack and his stock company will play an engagement. The arrangement will continue until the end of the burlesque season, some time in April. Until then burlesque patrons can see their type of show on Monday nights, while the stock lovers have the balance of the week.

THEATRES DROP TO $2.00 TOP

CHICAGO, Mar. 12.—Following the announcement of Al H. Woods, New York producer, that in future the top seat price at his theatre, The Woods, here, will be $2.00, the Playhouse makes a similar cut in its prices. Next week the Owen Davis play, "Up the Ladder," produced by William A. Brady, will open at the Playhouse at the new rate.

Other theatres, most of which have been badly hit this year by poor business, are said to be seriously considering a drop to the old pre-war figure.

NEW COHAN SHOW IS A HIT

ROCHESTER, March 12.—George M. Cohan's new comedy, "Two Fellows and a Girl," a play in three acts by Vincent Lawrence, scored a hit when presented Thursday evening at the Lyceum Theatre with an excellent cast that included Ruth Shepley, John Halliday, Allan Dinehurst and others.

Although as Mr. Cohan announced between acts that the piece was still in process of being completed, the audience was held every moment the play was on. The first act was unusually interesting and clever, the comedy being of a high order. In this act two lovers are endeavoring to win the hand of the same girl. Considerable comedy arises from the situations coming fast on the heels of each other, as each lover bids the girl a last "good night" only to return again in effort to outwit his rival. The characterizations are true to life, and the love-making equally so. After each admirer returns again and again she makes a choice by tossing a coin.

The choice stands with the girl, but she has some remorse over the fact that the rejected suitor might be suffering. Five years later the action shows the couple in their married life. Then a situation always interesting comes up, when the rejected suitor arrives as a wealthy lumberman, visiting his old friends. The former suitor, after creating considerable speculation in the minds of the patrons, is forced to take an inconsistent step and at the end of the play the couple are still happily married as shown earlier in the play.

As the show now stands, the last two acts are not quite up to standard set by the first one, and condensation may help solve this defect, for the show ran until almost twelve o'clock. Needless to say the cast was perfect and worked smoothly at all times. Miss Shepley was charming as the heroine, John Halliday was the successful suitor, and Allan Dinehart the wealthy lumberman who lost at the game of love. Claiborne Foster made a perfect flapper and Jack Bennett and George Smithfield complete the cast as of principals.

Despite the imperfections that are bound to show at the first regular performance of a play, the show provided an entertaining evening, with all of the action typical of the George M. Cohan style.

THREE BOOSTS IN SIX MONTHS

SAN FRANCISCO, March 12.—The Casino theatre here playing vaudeville and pictures has boosted its admission price three times in the past six months.

Beginning with a twenty cents admission price all over the house at any time and any day, after a few months, the price was raised to twenty-five cents and last week went up to thirty. The capacity of the house is over 2,700.

"SLAVEMAKER" FOR CHICAGO

"The Slavemaker," Sam Harris' latest production starring Mary Ryan, which opened last week in Baltimore, is scheduled for the Selwyn Theatre, Chicago, the latter part of the month. The play is a thriller based on a "dope" story.

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SIX NEW PLAYS ADDED TO BROADWAY'S LIST THIS WEEK

Five Dramatic and One Musical Piece Open During Week—Lenten Slump Has Little Effect on Demand for Broadway Theatres

Even Lent seems no fearsome deterent to producers anxious to display their wares to metropolitan audiences. This is evidenced by the unusual activity of the current week, when six new productions are scheduled to make their metropolitan bow and thus provide an active session for the first nighters. Despite the wails of bad season and so forth new pieces glide in and out with great profusion.

No less than four pieces chose Monday evening as their bowing in occasion. The list included: "Pasteur," at the Empire; "Barnum Was Right," at the Frazee; "Go-Go," at Daly's Sixty-third Street Theatre, and "The Lower Depths," by the Moscow Art Players at Jolson's Fifty-ninth Street Theatre.

"Pasteur" followed in the wake of Billie Burke's departure in "Rose Briar." The production is unique in that it is presented with an all male cast. It is an American adaptation of Lucien Guitry's Paris success by Arthur Hornblow, Jr. It treats of the life of Pasteur in five episodes and was offered by an exceptionally well selected cast headed by Henry Miller.

"Barnum Was Right," the new comedy by Philip Bartholomæ and John Meehan, which has been headed for Broadway on at least three previous occasions, finally settled down at the Frazee on Monday night. The comedy is based upon an "it pays to advertise" theme and is interpreted by a cast headed by Donald Brian and Marion Coakley and also includes Denman Maley, Lilyian Tashman and Neil Martin.

The third premiere of the evening was "Go-Go," the new musical comedy by Harry Cort, George Stoddard, Alex Rogers and Lucy Rogers, produced by John Cort at Daly's Sixty-third Street Theatre. It is a fast moving show, depending practically entirely upon the speed of its numbers to get it across for a hit. Between lines one can read a valiant attempt upon the part of the producers to accomplish a white "Shuffle Along" in this new musical production.

The piece is equipped with a splendid cast that includes Bernard Granville, Don Barclay, Lora Sanderson and May Boley. The incoming of "Go-Go" caused "Liza," the all-negro show which has been holding forth at this theatre for several months, to be shifted to the Nora Bayes Theatre for a continuation of its metropolitan run.

The Moscow Art Players also selected Monday evening for their performance of "The Lower Depths." Although a repeat the performance took on a semblance of a premiere with the followers of Russian drama and attracted a fairly representative audience to Jolson's Fifty-ninth Street Theatre, where they are playing an extended season.

The much-waited-for appearance of Lionell Atwill in Guitry's "The Comedian" materialized at the Lyceum Theatre on Tuesday evening and brought out the usual fashionable assemblage that follows the Belasco attractions. Mr. Belasco is credited with having made the American adaptation of the play and has given it a lavish mounting and a splendid cast. Appearing in support of Atwill are H. Cooper Cliffe, A. P. Kaye, Albert Gran and Elsie Mackay.

The final premiere of the week was "The Love Habit," an American adaptation of Louis Verneuil's French farce by Gladys Unger, which came to the Bijou on Wednesday evening. The cast includes James Rennie, Florence Eldridge, Ernest Coassrt, Dwight Frye, Fanio Marinoff and Mary Kennedy.

In addition to these regulation premieres a revival of "The School for Scandal" has been launched for a series of matinees at the National Theatre. The performance of this are given by an all-star cast.

WEBER WINS ERROL TROPHY

CHICAGO, Mar. 10.—The final match round in the city indoor Putting Championship for the Leon Errol Trophy was played at Henrici Indoor Golf Club today and was won by Dewey Weber of the Edgebrook Golf Club, who defeated John McKinley in a very interesting 36-hole match, 3 up and 1 to play. Leon Errol, who had been ill during the preliminary matches, was present for the final.

The 32 entrants qualifying with the lowest scores will meet at match play in the Western Indoor Putting Championship for a prize donated by Frank Craven, author and star of "The First Year."

Manager Larry O'Toole has a host of followers in the profession and each week striving for the course record.

FINANCE COMPANY GETS PLAY

The first play to be financed and produced by the Theatrical Producing and Financing Corporation will be "Where the Subway Ends," a comedy by James B. Auditore and Joseph Noell. The show was originally presented on the one-night stands by the authors and closed after a brief career in Pennsylvania. With it being taken over by the Financing Corporation it is being re-cast and will go into rehearsal this week under the direction of Priestly Morrison.

"BRASS RAIL" NEW DICKEY SHOW

Paul Dickey has completed a new play, "The Brass Rail," which will be produced in the early spring. Several managers have an option on the piece, but no contracts have actually been signed as yet.

GALLAGHER FACES ALIMONY SUIT

Ed Gallagher, of Gallagher and Shean, will be sued for divorce shortly according to Bernard F. Deutch who was substituted last week, for I. T. Flatto, as counsel for Mrs. Gallagher. Mr. Deutch would not reveal the name of the co-respondent, but intimated that the alimony sought is $15,000 per year.

Although much has been printed regarding the impending divorce, the order of substitution is the first papers filed in connection with the Gallagher family affairs. The couple were married three years ago, at which time the comedian was anxious to settle down to a "homey life." Mrs. Gallagher, a former actress, estimates her husband's income at $100,000 a year.

SHIFTS FOR BROADWAY SHOWS

"Lady Butterfly," Oliver Morosco's musical comedy, will vacate the Globe on Saturday night to make way for John Murray Anderson's musical comedy, "Jack and Jill," which opens there next Monday night. The Morosco piece will move into the Astor Theatre, supplanting "Sun Showers," which will be shifted to another house. Lew Cantor was in conference with Lee Shubert early this week to secure another theatre for the Harry Delf musical play.

"GABETTE" REHEARSING

"Gabette," the new comedy with music by Sydney Lazarus and Frank Martens, was placed in rehearsal last week by the Community Players, Inc. George Byron Totten, managing director of the Players, is directing rehearsals. It is planned to open the piece in Allentown, Pa., on Monday evening, April 2, with a New York showing scheduled for the following week.

PREACHERS RAP "NOW AND THEN"

SANTA ROSA, Cal., Mar. 12.—It is possible that Kolb and Dill, producers and principal comedians of "Now and Then," a play dealing with the prohibition situation now being given here, will start damage suits against several local ministers. During last Sunday's sermon in several of the churches the theatrical men had stenographers making reports of the sermons delivered by seven of the ministers, these ministers being those who had met on Friday afternoon and pledged themselves to deliver sermons against the play on the following Sunday.

This action follows the attempt of the Santa Rosa W. C. T. U. to take out an injunction against the play and their being advised that the courts would probably refuse to grant the writ. The women allege that the play contains "wet" propaganda.

The principal lines in the play to which exception is taken by the ministers and the W. C. T. U. are those in which Clarence Kolb, as Dominick Schloss, a reformed saloon man, says: "If everybody would stop drinking today they would all be dry tomorrow." To which Dill, as Albert Wagner, a saloon keeper for thirty years, replies, "The dryer you make them the more they drink." Other lines objected to are Kolb's, "I've found out what prohibition is now. All it has done is to make the price of whiskey higher and the whiskey worse."

Kolb and Dill claim their play is not "wet" propaganda. When the play was produced in San Francisco in December it drew a full house nightly. In Seattle, Grant's Pass and Medford, Ore., the Anti-Saloon League and similar organizations tried to stop it without success. The comedians assert that their play is not financed by any "wet" interests.

PAULINE WANTS EARLY TRIAL

That Pauline Lord had received much unfavorable criticism and is entitled to vindication, was the plea of Arthur F. Driscoll, attorney for the actress who petitioned the Supreme Court last week for an early trial of the divorce suit brought by Mrs. Ruth Harris against Mitchell Harris, an actor, in which case Miss Lord has been named.

Miss Lord, who is starring in "Anna Christie," now on tour, is being sued by Mrs. Ruth Harris, for $50,000 for alienation of the affections of her husband. Mr. Harris has made no defense to the divorce action of his wife, and basis of his wife's suit against Pauline Lord are some letters alleged to have been written by the actress.

The Harris divorce action was placed on the March calender, as far back as September, 1922, but when it was called for this month, only Mr. Driscoll, representing Miss Lord, made an appearance.

HILL TO SEND OUT MIDGET SHOW

Gus Hill signed a contract with Ike Rose last week for the presentation of Rose's Royal Midgets as a road attraction playing the first class theatres next season. The Midgets are now touring the Loew Circuit and during the summer will appear with various Carnivals about the country.

According to the arrangement made with Hill the size of the company is to be increased from 25 to 35 members and they are to appear in a Revue which will be conceived and produced by prominent writers and stage directors.

The Midgets will carry a midget band of twenty pieces which will be used for the street parades and they will be transported in a special railroad coach. A press agent and two second men will tour in advance of the attraction which will play at a $2.50 top.

NEW PETROVA PLAY OPENS

Olga Petrova opened in her new play, "Hurricane," in New London, Conn., last Saturday night. The play was originally scheduled to open in Springfield, Mass., but was switched into Connecticut at the eleventh hour. The piece jumped to Toronto, Canada, this week, and from all indications it will be some time before it will be brought in for metropolitan perusal. This is the piece which was formerly called "The Harlot's House."

FOUR NEW SHOWS FOR CHICAGO

CHICAGO, Mar. 12.—With four new attractions opening here this week there is promise of a renewed interest in the theatre by the public, and a waning of the Lenten season. Only two shows are drawing at present, while the other fourteen are suffering from lack of attendance. George White, who attempted to come into the Apollo, which was drawing well until all houses took a slump, moved into the Illinois with his "Scandals," replacing "In the Springtime of Youth." "Blossom Time" went into the Apollo. The "Cat and the Canary" moved from the Princess to the La Salle and "The Crooked Square," a new play presented here for the first time, went into the Princess. The "Cat and the Canary" is enjoying the longest run of any play here this season, having already played to good houses for twenty-eight weeks. "Two Fellows and a Girl," George M. Cohan's latest, opens at the Grand Theatre to-morrow night.

"Sally" continues to draw well at the Colonial and Frank Keenan, in "Peter Weston" has taken hold at the Harris and seems destined for a long run. Keenan does the best acting of his career in this new play and his supporting company is excellent, especially Judith Anderson, who is making a name for herself. William Hodge in "For All of Us" is still playing to fair houses at the Studebaker; "The Twist" will end its engagement at the Playhouse next week to allow "Up the Ladder" to come into this house; "Partners Again," with Bernard and Carr, has let down and may soon be supplanted by another production at the new Selwyn.

"The Rear Car," with Taylor Holmes and Edna Hibbard, is going into its third week at the Cort, Miss Hibbard having only one more week with the show. Ina Claire is doing nicely at the Powers in "The Awful Truth;" "The Last Warning" remains at the Blackstone. Herbert Corthell in "Mr. Blimp" took a flop at the Olympic and closed on Saturday, as did Frank Craven in "The First Year" at the Woods, which house will remain dark until "Light Wines and Beer" comes in next week. "Zeno" continues to do well at the Great Northern.

"PEACHES" TO TRY AGAIN

George W. Lederer is planning to reorganize his musical comedy, "Peaches," and send it out for another showing the latter part of the month. The piece closed several weeks ago after having played Philadelphia and Baltimore, when it was alleged that Lederer's backers had run out on him. A number of claims for salary have been filed by members of the Actors' Equity Assiciation for salary due on the piece. The claims filed are against Lederer and the Pelham Producing Company, which was the operating company that is supposed to have sponsored the show. The Equity legal department have the claims in hand and expect to exact a settlement with Lederer.

"Peaches" drew down good notices in both cities. Upon the strength of this Lederer is said to have interested new capital for a fresh start.

When the piece reopens it will have practically a complete new cast, since most of those who appeared in the original production have made new connections since the piece closed.

"ROGER BLOOMER" CLOSES

After playing one week and a day "Roger Bloomer," the fourth of the present series of Equity productions at the Equity 48th Street Theatre, closed last Saturday night. After the notices received at the hands of the daily newspaper critics on the opening and the fact that business was poor, the Equity Players, under whose auspices the play was presented, figured it would be best to withdraw it. "The Chastening," a play by Charles Rann Kennedy, author of "The Servant in the House," which is described as a Lenten play, and has been playing a series of special matinees at the theatre, replaced "Roger Bloomer" as the regular attraction last Monday night. Kenney, his wife and another woman composed the cast of the play, which is expected to run over the Lenten period.

SHUBERT VAUDEVILLE CIRCUIT ENDING DISASTROUS SEASON

End of Month Will See Passing of Circuit—Surviving Units Will Attempt Runs in Legitimate Houses—Lee Shubert May Make Another Try with Straight Vaudeville—Herk Reported Head of Negro Circuit

Unless there is an eleventh hour shift in plans, the Shubert unit and vaudeville circuit will cease to function after the end of this month. Although the "opposition" vaudeville will pass out for the current season, it has been learned from an authoritative source that Lee Shubert has not entirely abandoned the idea of an opposition vaudeville circuit. It is stated with more or less authority that Shubert may revive the circuit next season, when he will operate it as a straight vaudeville proposition. Those who have been close to Mr. Shubert in his recent combination venture would neither deny nor affirm that such a plan is under way. At any rate, the current season of vaudeville will be "cold turkey" at the end of this month.

Several of the surviving units will be routed over the Shubert legit circuit and will attempt runs in cities where they have not already been shown. Among those tentatively selected for this new experiment are George Jessell's "Troubles of 1923," Lew Fields' "Snapshots," "Spices of 1923," "Whirl of New York," "Gaieties of 1923," "The Midnight Rounders," and Gertrude Hoffman in "Hello, Everybody." The latter show has already tried the experiment and is now running at the Majestic Theatre, Boston, booked in on a four weeks' run at $2 top and has met with sufficient encouragement to warrant the others to make a similar try. The shows will operate under an eight-performance weekly policy, instead of the fourteen performances required under the unit contracts. As far as could be ascertained the performers have not as yet been asked to take a pro rata cut in face of the decrease in the number of performances.

The theatre crisis precipitated by the abolition of the unit shows seems to have partly solved itself by several of the unit houses being sub-leased to stock companies. Four theatres were farmed out this week. The entire details of the transaction appear elsewhere in the news pages of this issue. The remaining theatres will be converted into run houses, with the exception of the Central, New York and Chestnut Opera House, Philadelphia, which may attempt to round out the season with straight vaudeville bills.

The new policy entirely obliterates the Affiliated Circuit from the picture. All bookings are being handled direct from the Shubert offices, thus leaving the Herk venture high and dry so far as revenue from either the units or the vaudeville bills are concerned. Edward Bloom is routing the shows for the Shuberts, while Arthur Klein is assembling the straight vaudeville bills.

The Affiliated Circuit, however, continues to maintain its palatial suite of offices on the fourth floor of the Robertson-Cole building. Rumors have been persistent that Herk would relinquish the offices and toss up the sponge. This rumor was dispelled last week, however, when it was learned that overtures had been made to Herk to become general manager of a new circuit recently formed to route negro musical attractions.

The venture will be fostered by the newly incorporated Syndicate Attractions Circuit, Inc., which has been incorporated for $100,000 to organize and promote negro musical shows of the "Shuffle Along" and "Liza" type. The new circuit plans to provide a season of forty weeks, with twenty shows playing week stands. They have already acquired a number of theatres and at the present plan will play the shows for repeat dates in each theatre, allotting two weeks to each show over the circuit, but not to be played consecutively. Robert Levey, who has been identified with the Lafayette Theatre and with a number of negro musical productions which started out from there, is the main spoke in this new wheel. Levey and the others interested in the venture want Herk as general manager of the new enterprise. Negotiations have been temporarily delayed through the illness of Herk, but it is expected that the deal will be closed this week. With the acquisition of Herk the new syndicate will take over the former headquarters of the Affiliated and will route the shows from the Robertson-Cole building, New York.

Among the houses already lined up for the new circuit are the Howard, Washington; Howard, Richmond; Douglas, Baltimore; Attucks, Norfolk; Lincoln, Newport News; Lafayette, New York; Avenue, Chicago; Supreme, Brooklyn; Kappin, Detroit; Dunbar, Philadelphia. Others are being negotiated for in Boston, St. Louis and in a number of cities in the South.

The booking office will charge a fee to the shows and houses booked and will operate on a plan similar to that of the Affiliated in the unit venture. The shows are to play on percentage terms. The new circuit will begin operations June 1.

"THE WASP" FOR MOROSCO

"The Wasp," a play by Thomas Fallon, will have its New York première at the Morosco theatre on March 26th, following Florence Reed in "Hail and Farewell," which will vacate on March 24th.

"The Wasp" is now rehearsing at the Morosco Theatre under the direction of W. H. Gilmour, and has undergone several changes in its cast. Emily Ann Wellman and Otto Kreuger will head the cast, which includes Ben Hendricks, Leslie Austen, Annie Mack Berlin, Galina Kopernak and Tammany Young. Prior to its New York presentation the attraction will play two days, March 23rd and 24th, at Easton, Pa.

HITCHCOCK COMES BACK

Raymond Hitchcock is reported to be "cleaning up" in the Middle West with his new version of "Hitchy Koo," being sponsored by Boehiams, Inc., producers of "Greenwich Village Follies." Contrary to reports this is not a revamped edition of "The Spice of Life," which had played the Shubert unit circuit earlier in the season, but an entirely new production in two acts and nineteen scenes. Hitchcock will continue to play short stands ranging from one to three nights throughout the midwestern cities until May 1, after which the revue will be sent into Chicago for a Summer run.

REVIVING "BAMBOO TREE"

Marion Vallou has been selected for the cast of the revival of "Under the Bamboo Tree," which the Shuberts will shortly place in rehearsal. James Barton is slated for the leading role in this musical play, which was the last starring vehicle of Bert Williams.

Katherine—BENNETT TWINS—Gladys
WITH AL JOLSON IN "BOMBO"

where these two adorable kiddies have been all season, featuring their own songs in the show, among which are "How'd You Like To Be a Kid Again" and "Pride of Paradise Alley." This week, and week of March 19th, at the Shubert Theatre, Philadelphia; March 25-31 (Holy Week), visiting friends in New York; April 1-7 Auditorium, Baltimore, April 8-14, Poli Theatre, Washington; April 15th, beginning an indefinite run at the Shubert Theatre, Boston, their home town.

STOCK FOR UNIT SHOW HOUSES

Henry Duffy, husband of Anne Nichols, the playwright and producer of "Abie's Irish Rose," has acquired four Shubert theatres, in which he will operate dramatic stock companies during the summer. Two of the theatres, the Crescent, Brooklyn, and the Detroit Opera House, Detroit, are now housing Shubert unit vaudeville. The former will abandon its vaudeville policy on March 17 and the latter on April 29th. The other theatres are the Academy of Music, Baltimore, and the Pitt Theatre, Pittsburgh.

On March 19th Duffy will present at the Crescent Theatre as his first offering, "East Is West," with Regina Wallace in the rôle created by Fay Bainter. The following week he will present "The Bird of Paradise."

The following week, March 26th, he will launch one at the Pitt Theatre, Pittsburgh. The initial attraction will be "Abie's Irish Rose." This play will have an indefinite run at the Pittsburgh house. Duffy presented it at the President Theatre in Washington, where it ran 12 weeks, and at the Academy of Music, Baltimore, where it ran for six weeks.

On May 7th he will open the Detroit Theatre with "Abie's Irish Rose" as the first bill. Here as in Pittsburgh he figures the play will run from six to ten weeks.

Duffy has obtained two new plays which he intends having all of his companies try out. One of them, "The Rebound," by Thomas Robinson, was the Harvard prize play of two years ago, and was obtained at that time by Oliver Morosco. As the latter did nothing with it Duffy obtained the production rights from the author. The other play is "The Dust of Erin," by T. W. Gibson. If this latter play is accepted in stock Duffy intends giving it a production in a New York theatre in September.

"VILLAGE FOLLIES" GETS $650,000

The fourth edition of "Greenwich Village Follies" wound up its New York run of twenty-six weeks at the Shubert Theatre and opened a four-week engagement at the Shubert Theatre, Boston, last Monday night.

The current edition of the "Greenwich Village Follies" grossed over $650,000 on its New York run, which is not only an enviable record, but is the first of the series to have bettered the production "nut" on the metropolitan run. Although an expensive production it has not only already paid for itself but has also yielded a handsome profit for Bohemians, Inc., its producers and some healthy royalty statements for John Murray Anderson, who staged it. The piece could have remained longer but the management was anxious to beat Al Jolson in "Bombo" to the Boston date. Had they remained they would have had to follow Jolson into the Shubert on April 13, as had been originally planned. As it stands the Jolson show will follow the "Follies" at the Boston house. The show is getting a $3.85 top in Boston, which is pretty steep for the Hub folk, but there were plenty of takers for the opening night and the piece was credited with having sold out for the entire week before the curtain was raised.

Al Jones and Morris Green, managing directors of "The Bohemians," made the trip for the premiers and were more than pleased with the manner in which the show got over. Saul Abrams, general manager of "The Bohemians" will travel with the piece for its road tour. Mr. Abrams stated that the $3.85 top established in Boston would prevail all along the line.

SHUBERTS SUE VAUDEVILLE ACTOR

As assignee of the claim from the Winter Garden Company, the Shubert Theatrical Company filed suit last week for the sum of $600.00, against Charles E. Mack of the team of Moran and Mack. In the complaint filed in the Municipal Court, the Shuberts claim that the money was due them for advance salary, etc., given to the act.

Through his attorneys, Mack in his answer states that he is filing a counter claim against the Shuberts for $10,000 for an alleged breach of contract on their part.

GOLDWYN LEADS AMUSEMENT STOCKS ALL DURING WEEK

Heads List in Volume of Sales and General Activity—Famous Players Goes to 90 on Monday—Little Trading in Loew's and Orpheum

Goldwyn continued to lead the way last week in volume of sales and general activity, besides being the only amusement issue on the big exchange to show any gain. The Cosmopolitan deal has undoubtedly done wonders for this issue and shares are changing hands with such frequency and in such volume that it is almost impossible to foretell where and when the movement will stop. It is safe to say that this volume of trading in Goldwyn is due almost entirely to outside interests and is not the result of manipulation although temporary setbacks, occurring from time to time, can be set down as the result of insiders taking profits on large blocks of the stock bought at a comparatively low price. The encouraging feature is that after every slight setback the stock immediately rebounds, the stock dumped on the market being absorbed with surprising speed. Famous, during the week was sluggish, and the other amusement stocks did not show much activity either. With the exception of Goldwyn the pools or cliques operating in the various securities are biding their time, the comparatively few sales being made when some group or other seeks to round out its holdings at a favorable price.

During the week 9,500 shares of Famous Players-Lasky were sold at prices ranging from 88⅛ to 90⅝. The issue closed on Saturday at 88½ or 1⅜ points off from its previous Monday opening. On Monday of this week 1,600 shares of Famous changed hands and the stock showed a marked improvement, going from 88½ to 89⅜, a gain of ⅞. At one time during the day it reached 90 but fell off in the closing hours.

Goldwyn showed a remarkable turnover for this security, 32,500 shares changing hands. The stock, which had opened at 6⅝, climbed steadily, closing on Saturday at 7⅞, a gain of 1¼ points. Goldwyn was the only amusement security to gain, the others all losing between ¼ and 1⅜ points. There is a good deal of activity in the Goldwyn offices and the rumor has gone around that the company has under way a sane, sound expansion program that will mean increased profits within the next year. Naturally it does not take long for a rumor of this kind to circulate on the Street, and to this can be traced a good deal of the activity now going on in Goldwyn shares. On Monday the stock fell off ¼, closing at 7⅝ with 4,500 shares sold.

Loew's showed a fair trading average, 11,000 shares being sold and the issue declining ¼ point, ranging in price during the week from 20¼ to 19¼, at which point it closed. It had opened the week at 19½. On Monday of this week the stock reacted, going as high as 19⅝ and closing at 19½, 800 shares being sold, the gain for the day being ¼ point.

Orpheum also fell off during the week with trading dull. Opening at 20, which, by the way, was high for the week, it receded, falling to 19½ and closing at 19¾, with 1,500 shares traded. Monday of this week saw 1,200 shares on the market and the price recovering ⅛ of a point, at one time going as high as 20 but falling at the close to 19⅞.

MIDNIGHT SHOW DREW FEW

"March Hares" which was presented at a midnight matinee in the Little Theatre Sunday night did not attract the night prowlers despite the amount of publicity it had received through the Actor's Equity Association prohibiting their members from appearing at a regular Sunday evening performance in the play. The theatre was about half filled with a liberal amount of "Annie Oakley's" being accounted for. A Monday matinee was also given which did not equal the intake of the early Monday morning performance.

"HAIRCUT" GOING OUT AGAIN

Max Marcin intends taking another chance with his play, "Mary, Get Your Hair Cut," this Spring. The play was tried out of town by him early this season with Carol McComas in the title role. For his next try, Vivian Tobin, who withdrew from the cast of "Give and Take" last Saturday night, will be given the feature role. May Collins succeeded Miss Tobin in the cast of "Give and Take" at the Forty-ninth Street Theatre.

MACK SHOW FOR BROADWAY

Willard Mack, who has been appearing in his latest play, "Red Bulldogs," in San Francisco, will close in the piece on March 31, to fulfill a motion picture contract, after which he will proceed to New York to arrange for a metropolitan showing of the play here. Perry Kelly, who was recently elected to membership in the Producing Managers Association, will sponsor the New York production which is tentatively set for the late spring.

SHIPMAN OWNED PIECE OF "RAIN"

Samuel Shipman, who owned ten per cent of "Rain" when that play opened in Philadelphia, and who let go of his end when it seemed as if the production was doomed to failure, is now regretting his hasty action in view of the success which has attended the piece on Broadway.

PREPARING "VILLAGE SCANDALS"

"Greenwich Village Scandals," the new musical revue to be brought out by The Vagabonds, Inc., will not open cold at the Greenwich Village Theatre as had been contemplated but will open out of town and will be kept out until it is in perfect running order before coming in for a metropolitan showing.

The "Village Scandals" will be in two acts and fifteen scenes and is calculated to be a musical expose of life as it is supposed to be lived in the artistic centre.

Another feature of the production will be a chorus of bona fide artists' models, which is to be capitalized in all billing and advertising matter.

Messrs. Williams and Kraus are putting the finishing touches to the libretto and score, and it is expected the piece will be ready to go into rehearsal within the next few weeks.

"WILDFLOWER" CAST CHANGES

Arthur Hammerstein returned Tuesday from a ten-day sojourn at Palm Beach. He arrived in time to see Bernard Gorcey make his debut in the comedy role of "Wildflower" at the Casino Theatre today (Wednesday) replacing Frank Moulan, who recently replaced Chas. Judels, who created the rôle. Gorcey terminated an engagement with "Abie's Irish Rose" at the Republic Theatre on Monday to join the Hammerstein play. His part in the Nichol's comedy was taken by Jack Franks, who has been starred in the Yiddish theatres on the East Side. Betty Nevins joined the cast of "Wildflower" at the performance on Monday night.

KIRKWOOD LEAVING "THE FOOL"

James Kirkwood will leave the cast of "The Fool" in about two weeks, in order to go to Hollywood, where he will play the lead opposite Mrs. Wallace Reid, in a new picture, entitled "The Living Dead." Harry Browne will replace Kirkwood in "The Fool." Kirkwood scored a great personal hit in the show.

"CROOKED SQUARE" MIXUP FIXED

Constance Binney was out of the cast of "The Crooked Square" in Pittsburgh last Tuesday night as the result of a verbal fracas she had with Mrs. Henry B. Harris, producer of the play. This matter was straightened out on Wednesday morning and the play was again presented at the Wednesday evening performance with Miss Binney in the cast.

It is reported, that after the Monday night performance Mrs. Harris directed that a rehearsal be held Tuesday morning and instructed Samuel Shipman, author of the play to direct the rehearsal. Miss Binney it appears objected to rehearsing on Tuesday morning and told Mrs. Harris so. The latter is reported to have informed the actress that she would be there and would like it too. However, on Tuesday morning Miss Binney was not on hand, and efforts to get her to the theatre proved futile. Mrs. Harris went to the hotel, and there is reported as having had a heated argument with Miss Binney after which the latter told the producer she was through. Mrs. Harris then got in touch with several dramatic agencies to get someone to replace Miss Binney. They, however, were unsuccessful and in the meantime Mrs. Harris left for New York. After Mrs. Harris left the breach was "healed" on Tuesday night and Miss Binney consented to continue in the play.

At the Harris office in New York, on Thursday, Mrs. Harris sent out word that Miss Binney had returned to the cast and would appear in the play when it opened in Chicago this week.

HAMMERSTEIN TO DO FRIML PIECE

Arthur Hammerstein will place in rehearsal early in August a new musical comedy written by William Carey Duncan, author of "The Blue Kitten," which Hammerstein produced. Rudolf Friml will supply the music for the offering, which is as yet unnamed. Hal Skelly will be starred in the play, and besides him Victor Morley has also been engaged. David Bennett, who staged "Wildflower" for Hammerstein, will stage the numbers of the new show.

ROSENTHAL GETS $1,000 GIFT

J. J. Rosenthal has been appointed by Sam H. Harris to handle the exploitation of "Ice Bound" at the Harris Theatre. Upon hearing that Rosenthal had joined the Harris staff, Wagenhall & Kemper sent for him and presented him with a check for $1,000 as a bonus for the exploitation schemes he handled while managing their company of "The Bat" at the Wilbur Theatre, Boston, this season.

SHEA TO DO "CHIVALRY"

Joseph Shea will place in rehearsal this week a new comedy, entitled, "Chivalry," by W. J. Hurlbut, in which he will feature Irene Fenwick. The show will be given a two-week tryout this spring and will then receive its New York production.

POLLY and OZ

This week (March 12):
Keith's Riverside, New York
Next week (March 19):
Orpheum, Brooklyn.
Direction: H. BART McHUGH

NEW SHOWS IN PHILADELPHIA

PHILADELPHIA, March 12.—The première of Edward Royce's new musical comedy, "Cinders," which was launched tonight at the Garrick and a return engagement of Al Jolson in "Bombo" at the Shubert were the only changes in the theatrical map for the current week.

"Cinders" is the collaborative effort of Edward Clark and Rudolf Friml and has been staged with a dainty touch which has been a strong factor in all Royce productions. The leading role is allotted to Nancy Welford, who appeared in Royce's production of "Orange Blossoms" and succeeded Edith Day in the chief role, when the latter withdrew from the cast at the end of the New York run. Among others who appeared to advantage in the new piece were Queenie Smith, former première danseuse of the Metropolitan Opera Company; Walter Regan, Margaret Dale, Fred Hillebrand, Lillian Lee, John Brewer, Riggs and Witchie, Roberta Beatty, George Bancroft and Alta King. The run here has been limited to two weeks, after which it will proceed to New York.

Al Jolson was warmly welcomed in "Bombo" at the Shubert by those who had missed his performance during his previous appearance here. Jolson's run has also been limited to two weeks.

"To The Ladies" will conclude its run at the Broad next Saturday night, with Nazimova in "Dagmar" coming in next Monday.

"The Music Box Revue" seems to have settled down for a run at the Forrest. It got the strongest play of any attractions here last week and is practically sold out for its second week.

"Blossom Time" has announced its last four weeks at the Lyric and will have rounded out a successful season of twenty-four weeks when it makes it departure.

"The Cat and The Canary," at the Adelphi and "Passions For Men" at the Walnut, continue to hold their own and bid fair to remain for some time.

The Desmond Players at the Desmond Theatre are reviving "The Bird of Paradise" as the current week's attraction.

WOODS TO SHOW A PICTURE

Al H. Woods via Harry Reichenbach is informing the public through a veiled announcement that the greatest, most spectacular and most stupenduous motion picture ever filmed will open at the Lyric theatre on March 26th. The announcement which is placed in the lobby of the theatre says the picture is a world's masterpiece and that it is impossible to describe it. It states that no picture like it has ever been produced and that the producer is in a quandry as to the title he should give the picture. It also states it will be staged by the peers of staging and that New Washburn will provide the ensemble for the prologue. The picture is none other than "The Queen of Sin," a picture that Woods purchased while in Germany last year.

COMPLAINT COM. APPOINTED

The Theatrical Agents and Representatives Association held a meeting at their headquarters last Sunday afternoon and appointed a grievance committee to investigate complaints that had been made against several booking agents, whose names are being withheld at this time. The committee will meet again at the end of the week to present their findings to the officers of the organization at which time it will be decided what course to pursue in stamping out evil practices of "gyp" agents which they claim is a hindrance to those engaged in a legitimate booking business.

"BOMBO" LAYS OFF HOLY WEEK

After completing a run of two weeks at the Shubert Theatre, Philadelphia, Al Jolson and his "Bombo" company will lay off during Holy Week, from March 25 to March 31. The company will reopen on April 7 in Baltimore, play a week there, then play the following week in Washington, and on April 15 open at the Shubert Theatre, Boston, for an indefinite run.

Maurice Holland replaced Allen Kearns in "Lady Butterfly" last week.

SEASON IS STRANGE FOR B'WAY SHOWS; 24 LEFT FROM CHRISTMAS

Few Attractions Which Started the Season Will Last Until Summer—Dozens Which Opened With New Year Had Short B'way Careers—Four Will Doubtless Run Through

Broadway theatres are housing today twenty-four attractions that were current attractions at Christmas time, and from indications of that number fifteen will probably last through the month of May, with a possibility of two-thirds of them running through the Summer. Of the number of attractions which were running at that time which closed subsequently there are twenty-three. Since that time sixteen new attractions have arrived at the theatres along the Rialto which still remain; ten arrived and have already departed and four more are due to depart shortly.

Producers and theatre managers at the last Yuletide figured that more than two-thirds of the attractions which were current then would run until after the Lenten period. Their deductions, however, were quickly upset early in January, when shows began departing and new ones arriving. This kept up throughout that entire month, was repeated in February and the indications are that the present month will see as many departures as the two previous months combined.

Of the twenty-four attractions which were berthed in the Broadway houses at Christmas time, indications via the box office point that the following will probably last into the Summer period: "Abie's Irish Rose" at the Republic, "The Lady in Ermine" at the Century, "The Clinging Vine" at the Knickerbocker, "The Last Warning" at the Klaw, "Little Nellie Kelly" at the Liberty, "Loyalties" at the Gaiety, "Merton of the Movies" at the Cort, "The Music Box Revue" at the Music Box, "Rain" at the Maxine Elliott, "The Seventh Heaven" at the Booth, "The Fool" at the Times Square, and "The Masked Woman" at the Eltinge.

Of the balance of the attractions which were on "tap" at that time and are now playing, the majority of them will conclude their run during April and May. They are "Kiki" at the Belasco, "Chauve Souris" at the Century Roof; "Ziegfeld Follies" at the New Amsterdam, "Liza" which moved to the Nora Bayes from Daly's Sixty-third Street last Monday, "Sally, Irene and Mary" at the Forty-fourth Street, "So This Is London" at the Hudson, "The Gingham Girl" at the Earl Carroll, "The Love Child" at the George M. Cohan, "The Old Soak" at the Plymouth, and "Whispering Wires" at the Broadhurst. Of the sixteen attractions which have arrived since that time and held fast probably four will run into the Summer. They are: "Give and Take" at the Forty-ninth Street Theatre, "Ice Bound" at the Sam H. Harris, "Wildflower" at the Casino, and "Polly Preferred" at the Little Theatre.

The attractions which arrived since Christmas that will probably wend their way out during April and May are: "Lady Butterfly," now at the Globe, which moves to the Astor next week; "The Dancing Girl" at the Winter Garden, "Mary the 3rd" at the Thirty-ninth Street; Jane Cowl in "Romeo and Juliet" at the Henry Miller, Ethel Barrymore in "The Laughing Lady" at the Longacre, "Peer Gynt," which moved into the Shubert Theatre from the Garrick last Monday; "The God of Vengeance" at the Apollo, "Anything Might Happen" at the Comedy, "You and I" at the Belmont, "Humoresque" at the Vanderbilt, "Papa Joe" at the Princess, and "Why Not," which returns to the Equity-Forty-eighth Street Theatre from the National after a three weeks' stay there.

Of the shows which were playing Christmas that have moved out since then were: "Blossom Time" from the Century, "The Bunch and Judy" from the Globe, "Fashions for Men," which played both the National and Belmont under that title and the title "Passions for Men;" "The Greenwich Village Follies" from the Shubert, "Gringo" from the Comedy, John Barrymore in "Hamlet" from the Harris, "It is the Law" which played both the Ritz and Nora Bayes, "Johannes Kreisler" from the Apollo, "Our Nell" from the Nora Bayes, "R U R" which inhabited both the Garrick and Frazee theatres, "Listening In" from the Bijou, "The Merchant of Venice" from the Lyceum, "Six Characters in Search of an Author" from the Princess, "Spite Corners" from the Little, "The Awful Truth" from the Henry Miller, "The Tidings Brought to Mary" from the Garrick, "The World We Live In" from the Jolson and Forty-fourth Street, "Why Men Leave Home" from the Morosco, "Rose Briar" from the Empire, "Glory" from the Vanderbilt, "Lady Cristilinda" from the Broadhurst, "The Egotist" from the Thirty-ninth Street, "The Red Poppy" from the Greenwich Village, and "Thin Ice" from the Belmont.

The attractions which arrived since Christmas and have hurriedly departed are: "Will Shakespeare" at the National, Ethel Barrymore in "Romeo and Juliet" at the Longacre, Leo Carrillo in "Mike Angelo" at the Morosco, Maude Fulton

(*Continued on page 23*)

"ELSIE" FOR THE VANDERBILT

"Elsie," a musical comedy presented by John Scholl, will be the next attraction at the Vanderbilt Theatre succeeding Laurette Taylor in "Humoresque." It will open there on April 2nd. "Elsie" played a two weeks' engagement in Boston closing last Saturday night and this week is playing in Providence.

CHICAGO THEATERS GO DARK

CHICAGO, Mar. 12.—Seven shows left the theatres here on Saturday night of last week and only four arrived to take their places, which leaves three, the Woods, Olympic, and Great Northern dark. Judging from the business of the past four weeks the darkened theatre list will be greatly increased.

"SUN SHOWERS" CLOSING

Lew Cantor will delegate his "Sun Showers," the current attraction at the Astor, to the storehouse on Saturday night. This show was Cantor's introduction as a musical comedy producer and will net him losses of about $35,000.

TO DO McLAUGHLIN PLAY

F. Ray Comstock and Lawrence Weber have taken over the Al H. Woods "Fires of Spring," a play by Robert McLaughlin, playwright and owner of the McLaughlin Stock Company of Cleveland, which they will produce early in May.

DECEMBER AND MAY

Fred Zweifel, manager of Ed Wynn's "The Perfect Fool" company, and Grace Russell, a member of the company, were married in Boston last week. Zweifel, who is close to sixty years of age, is twice the age of his bride.

MARGA WALDRON
AMERICA'S PREMIERE DANSEUSE
Featured in B. F. Keith's Vaudeville this season
At the Palace, New York, week of March 19

"LOLA IN LOVE" COMING IN

"Lola in Love" will probably have its New York premiere at the Dresden theatre next week. A. P. Waxman who took over the production from F. C. Coppicus, who incurred a loss of $35,000, while trying it out of town, has engaged Charles Purcell to replace Hal Forde and is now negotiating for a new woman lead in the place of Fay Marbe, who played the title role upon the initial presentation. Waxman has added a chorus of eight girls to the attraction which will be described as a comedy with music.

It is reported that Miss Marbe advanced $3,000 to Waxman after the latter had obtained the attraction from Coppicus.

"IN THE BALANCE" NEW MELO.

"In The Balance," a melodrama in three acts, has been selected as the first production of the newly incorporated Melbourne-Arden Productions, Inc., of which M. H. Arden and William Rappaport are the managing directors. Featured in the cast will be Christine Winthrop, whom Messers. Arden and Rappaport calculate will prove another delightful "find" for Broadway. Casting for the play will begin next week and it is scheduled to open the piece out of town early next month, prior to being brought to a Broadway playhouse for a run.

PRINTERS SUE THE AFFILIATED CO.

The Times Square Printing Company filed suit last week in the Third District Municipal Court against the Affiliated Theatres Corporation for the sum of $362.00.

In the papers served in connection with the suit the printing company claims that the amount is due for services and printing work rendered, and which is unpaid for. The Affiliated operated the Unit Shows.

NEW PLAY FOR EQUITY PLAYERS

The Equity Players are contemplating a new play by Leon Cunningham, author of "Hospitality," which was their second production this season, at the Equity-Forty-eighth Street Theatre, toward the end of April to succeed "Why Not," which begins a return engagement at that house next Monday.

ANDRE SHERRI IN HOSPITAL

Andre Sherri, who lost his eyesight nearly three years ago, is in the New York Ear, Nose and Eye Hospital, where an operation for the removal of a pressure on his optic nerve was performed last week.

It is believed that within a few weeks Mr. Sherri will be able to see again.

COHAN SHOW IN CHICAGO

George M. Cohan's new production, "Two Fellows and a Girl," by Vincent Lawrence, had its initial performance at Cohan's Grand Opera House, Chicago, last night (Tuesday) instead of Monday as was originally scheduled. Cohan attended the premiere in the "Windy City."

"SPICE OF 1922" SWITCHED

"Spice of 1922," the Armand Kaliz show which ran for a number of weeks at the Winter Garden and stranded in Chicago, is now a Shubert unit. It was booked for the Central Theatre, on Broadway, this week, but at the last moment was switched to the Crescent, Brooklyn.

"UP SHE GOES" FOR CHICAGO

William A. Brady has booked "Up She Goes," the musical comedy now playing at the Playhouse in Lester Bryant's Playhouse, Chicago, beginning September 4. Fred Santley and Gloria Foy will head the cast.

"MON PAPA" REHEARSING

Oliver Morosco placed the French comedy, "Mon Papa," in rehearsal on Monday. Hilda Spong is cast for the leading role of the play.

VAUDEVILLE

AMATEURS IN OPERAS FOR LOEW TIME

"PINAFORE" TO BE SEEN IN BOSTON

A new angle in amateur attractions to draw business, will be used by the Loew Circuit which will play Gilbert and Sullivan operas with local casts in its out-of-town theatres. The first Loew house to try this experiment will be Loew's State, in Boston, which is now advertising for one hundred young men and girls from the locality to appear in a production of "Pinafore," which will be presented at the theatre in four weeks.

The entire cast is to consist entirely of amateurs, principals, chorus and all. The stage settings and costumes for the production will be furnished by the Loew Circuit.

The Gilbert and Sullivan comic operas will be given in conjunction with the regular vaudeville bill and motion picture feature. Due to the length of time which will be consumed in the presentation of the opera, the vaudeville portion of the bills on which it will be played, will in all probability be cut from five to three acts. The opera will be presented for a full week.

Victor Hyde, who staged the amateur reviews and "Follies" in the various Loew houses, will also put on the Gilbert and Sullivan operas. The amateurs who appeared in the casts of the various "Follies" were paid a nominal sum for their services in these revues. The local talent which is to appear in the comic operas will also be given some sort of remuneration it is understood.

The Loew houses in New York will not see any amateur productions of Gilbert and Sullivan operas, as it is thought that there is not a sufficient amount of people who would care to attend these performances. In cities like Boston, Washington, Cleveland, and the like, where a great music-loving public resides, the operas will also be produced with local casts.

BROOKLYN CABARET FOR RIVERA

The Rivera Theatre, at St. John's Place and Kingston avenue, Brooklyn, will present a "Brooklyn Cabaret" for the entire week of March 19th. The revue, which is to consist of amateurs from the locality, will be headed by a professional act, Sharkey, Roth and Hewitt, who come from that neighborhood and who have been booked into the Rivera for a full week in order to appear with the revue.

ACT PARTNERS MARRY

CHICAGO, Mar. 10.—Harry Pat Kerwin and Jacqueline Tallman, vaudeville partners, were united in marriage at Michigan City, Ind., during an engagement at the New Tivoli Theatre. Miss Tallman had recently secured a divorce from Eddie Tallman, who is stage carenter with Bessie Barriscale and Company. The couple are to honeymoon on the Ackerman & Harris tour.

BARCLAY AND CHAIN SPLIT

The vaudeville team of Barclay and Chain have dissolved their partnership. Don Barclay has joined the cast of John Cort's "Go-Go," and Dell Chain will be seen in vaudeville with Dave Chosen as his partner.

BELLITT REVUE ROUTED

Henry Bellitt's tabloid revue, "So This Is Broadway," has been routed over the Pantages time. It is a seven-people offering, with an original libretto by Sydney Lazarus.

23rd ST. IS 34 YEARS OLD

Proctor's Twenty-third Street Theatre celebrated its thirty-fourth anniversary last week. Manager Duffy provided adequate decorations both inside and outside the theatre and arranged a combination picture and vaudeville bill for both halves that well satisfied even the most exacting Chelseaite.

The Proctor house is situated on the north side of twenty-third street between Sixth and Seventh avenues. It threw open its doors to the public for the first time on March 5, 1889, and has remained open ever since. Neil Burgess in "The County Fair" was the opening attraction and from the first the house established itself as the west side stand for some of our best stars. It continued to play legitimate attractions for a number of years and was the scene of the stage debut of Maude Adams and others who subsequently rose to stellar heights. The drama later gave way to musical extravaganza and finally vaudeville became a fixed policy at the house.

In its heyday the theatre drew a large patronage from shoppers, the immediate neighborhood then being the shopping center of the metropolis. When the stores shifted further uptown the effect cut deep into the receipts of the house. Several years ago when the motion pictures were enjoying their first vogue, F. F. Proctor established the theatre as the first straight motion picture theatre in New York City.

Seven years ago it reverted to its present policy of motion pictures and vaudeville.

LOUISE LeBLANC DIVORCED

A divorce was granted to Mrs. Ray Reilley, by Judge Isaac Wolfe, of the Superior Court in New Haven, Conn., on statutory ground, on February 9. Mrs. Reilley was formerly Louise LeBlanc, and is a sister of Eugenie LeBlanc of "Flashlights of 1923" company. To Mrs. Reilley was also awarded the custody of their 13-year-old child, Ray Sherman Reilley. Mr. Reilley was formerly the orchestra leader at the Palace Theatre, New Haven. They were married in Waterbury, Conn., in 1907.

GIRL ATHLETE BREAKS ARM

OAKLAND, Cal., March 12.—Cleo Rufty, a member of the Crystal Bennett Troupe of Athletic Girls, broke her right arm during the matinee performance at the Orpheum last Sunday.

During the act the girl is thrown over the head of Miss Bennett and alights on her hands on the stage. In some manner she alighted with her elbow stiff, breaking the bone. The act continued during the week without her.

NEW THEATRE FOR CONEY ISLAND

A fireproof theatre is being planned for the north side of Surf avenue, Coney Island, near West Eighth street, by architects, for the Allwell Development Co., Inc., of which John S. Landres is president. The building will be erected upon a plot of 185 feet frontage on Surf avenue and 250 feet in depth, with a seating capacity of 3,000. It is estimated that the structure which will include offices, etc., will cost about $800,000.

THORNTON IN BELLEVUE

James Thornton was taken to Bellevue on Sunday night for the third time in the last two weeks. His wife said that he came to their home at 207 West Forty-eighth Street singing and acting so queerly that she decided to have him sent to the hospital.

James amused the patients in the observation ward by singing "When She Was Sweet Sixteen" and telling stories.

HARRIGAN AND HART NIGHT

Harrigan and Hart Night will be celebrated in the rooms of the New York Lodge of Elks on March 17 at 8 P. M. under the auspices of the Glee Club.

TEN ACTS PLAY FULL WEEK AT H. O. H.

OPPOSITION TO KEITH AND LOEW

Under its new policy of ten vaudeville acts for a full week stand, booked by Fally Markus, which went into effect this week, the Harlem Opera House assumes a position of "opposition," which will probably be even worse for actors than the Astoria used to be before it was added to the Loew Circuit. The theatre quit as a Shubert vaudeville house on Sunday, and opened under the management of John H. McGarron on Monday, representing the owner of the theatre, Louis Brecha.

The Harlem Opera House has been declared opposition by the Loew Circuit as it is directly next door to Loew's Victoria, which, even though it operates under a split week policy of five acts and a feature picture, will undoubtedly feel the competition of the Opera House in its box office. The policy of the H. O. H., being ten acts each week, for a full week stand, is also in direct competition with that of Keith's Alhambra, which is situated around the corner. The H. O. H. will give three performances daily, instead of two, making twenty-one shows a week for acts playing that house. The admission scale will be topped at 75 cents for the evening performance.

KLEIN BROS. COMPLAINT SETTLED

The complaint of the Klein Brothers against Seed and Austin, alleging that the latter team are infringing on their material in the use of the "Greek" bit, consisting of using the alphabet to call out vegetables and fruits, has been amicably settled at a meeting held in the office of Henry Chesterfield, secretary of the National Vaudeville Artists' Club, to whom the complaint was made. Al Friend, formerly of Friend and Downing, was present at the meeting and proved that the bit was of his origination. The teams of Seed and Austin and the Klein Brothers, with the consent of Al Friend, therefore decided that both would have the exclusive rights to the bit, and that in lieu of royalties both acts would donate a certain amount of money to the sick fund of the N. V. A.

NEWBURGH BACK ON BOOKS

Cohen's Opera House, in Newburgh, N. Y., will return to a policy of vaudeville for the last three days of the week, beginning Thursday, March 15, when Fally Markus will book five acts into the theatre, which will be played in addition to a motion picture theatre. The house played vaudeville under the same policy during last year, but went into a stock policy this season. It will play motion pictures or road attractions during the first half of the week.

BAND GETS ORPHEUM TIME

Max Fisher's Band, a well-known organization on the Pacific Coast, have been booked for three weeks on the Orpheum Circuit, with further time to be booked at the close of these engagements. They will open in Los Angeles on March 26, and will then appear in Oakland and San Francisco.

MUST FILE TAX RETURNS

Filing of United States tax returns for the fiscal year of 1922 must be made with the Internal Revenue Collector of your respective district by midnight Thursday, unless an extension of time has been granted. Persons who fail to file these returns will be subject to a heavy penalty.

FOUR HOUSES FOR SHOWINGS

Four houses are now being used by the Keith booking office for the purpose of giving new acts who are anxious to secure quick action a chance to show their offerings, the latest addition being B. S. Moss' Franklin in the Bronx. The other three are Proctor's Twenty-third and 125th Street, where professional tryouts are held every Monday, and the Palace, where acts can show every Wednesday morning. At the Franklin, the acts are placed into the regular bill, as done in the Proctor houses, given billing, and played for both matinee and night performances on Thursday. Jeff Davis books the tryouts at the Moss house, while Mark Murphy takes care of the showings at the Twenty-third and 125th Street theatres.

In addition to helping new acts to get showings, this system has been found very useful in boosting business at the three houses where the tryouts are placed into the regular bills. Mondays and Thursdays are known to be "off days," but the Franklin, Twenty-third and 125th Street theatres have been doing capacity and near capacity on those days since the tryouts were placed into the shows.

GRADUATE LEADER AT FRANKLIN

The first graduate leader from the B. F. Keith College of Music to be installed in a Keith house, is Louis Earle, who took over the direction of the Franklin Theatre orchestra last week, succeeding Harry Olsen, who had resigned. Earle is the first of a number of students at the Keith College of Music, of which Stanley W. Lawton, general musical director for the Keith, Moss and Proctor houses is dean, who are to be installed as leader. Every musician employed in Greater New York theatres affiliated with the Keith Circuit is a student in the college.

VAUDEVILLE FOR MAJESTIC

General Manager O. H. Stacey of the O. H. Stacey Amusement Company wishes to correct the statement made recently, that the Majestic Theatre, Albany, N. Y., could not play vaudeville under a lease with the Proctor interest. The Majestic has never been under Proctor management and the Majestic Theatre will continue to play the Mutual Wheel Attractions until the regular season of that circuit closes, and will then return to its previous policy of vaudeville and pictures for the summer season.

NANCE O'NEILL OPENS THURSDAY

Nance O'Neill, who was last seen in New York in "The Passion Flower," will open a tour of vaudeville at Proctor's Mount Vernon Theatre on Thursday, March 15. She will be seen in a playlet produced at the Grand Guigol, Paris, which has been adapted from the French of John Emerson by Edgar Allan Woolf, and which is called "The Closed Door." Three people will support her in the vehicle. Harry Weber is directing her tour.

HEIMAN AND GOTTLIEB INSPECTING

Marcus Heiman, president of the Orpheum Circuit, and George Gottlieb, booking manager of the circuit, left New York last week for the Middle West, where they will begin a tour of inspection of the Orpheum houses this week. Gottlieb will return to New York in two weeks and Heiman will remain in Chicago for a while, coming back to New York during the latter part of April.

SINGER COLLAPSES ON STAGE

SAN FRANCISCO, Mar. 12.—On the final day of his engagement at the Loew-Warfield Theatre, Ciccolini, the grand opera tenor, he has been singing at this theater, collapsed on the stage and had to be carried to his dressing room.

Ciccolini had been worrying greatly on account of the illness of his child.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

It would seem at first that the booker of the house has a tendency to juggle names, but two last minute cancellations, that of Segal and Carroll, and the Fairbanks Twins, whose new offering isn't quite ready, made the changes necessary, and little delays that occurred at the Monday afternoon show. Although but eight acts went on as scheduled, with a new Chaplin film augmenting the vaudeville, the show ran almost an hour late, the picture going on at 5:15, which means that the film will probably be taken off the bill.

Van Cello and Mary, opened with excellent wrisley work, the man doing the juggling while the girl made herself useful in other ways. The act has a little more class than the average one of its kind.

The pleasing musical outfit, J. Rosamond Johnson and His Inimitable Five, played a variety of syncopated selections, in addition to a few specialties done by different members of the cast. Johnson sells his stuff for every mite that it is worth and the polite style affected helps the act at the better houses. The comedy of the drummer and pianist toward the close of the act got over very good.

Franker Wood and Bunee Wyde, assisted by Francois L'Eslie and George Le Voy in "All Right Eddie" a "disconnected travesty," appeared in place of the Fairbanks Twins, doing their well known comedy bits in four scenes. "Eddy," filling in the intervals gathered his usual quota of laughs.

An act that is playing New York to the limit, Miss Venita Gould in "Impressions," is evidently doing its utmost to wear out welcome. Miss Gould's routine is familiar to most patrons of vaudeville, the only bit comparatively new being the Gilda Gray impression. Although a little overdone, the Lenore Ulrich impersonation is one of the best things Miss Gould has in her repertoire, and goes equally well with those of the audience who have or haven't seen "Kiki."

The first half was closed by Adelaide and Hughes, in "Dance Creations," but not before a wait during which Benny Roberts, musical director played several encores of "You've Got to See Mamma Every Night," by way of filling in the interval. The dance team did very well, despite not being ready, and truly presented "dance creations." All of their dances are characterized by a poetic rhythm of motion attained by few dancers in vaudeville. Adelaide appeared more cute than ever and Joseph Michael Daly at the piano acquitted himself in fair style.

Frank Dixon in "Lonesome Manor," opened the second half, assisted by an unbilled newsy and girl. The scene is the out-of-town newspaper stand at the north end of the Times building, and while the material by Paul Gerard Smith is at times obvious, Dixon does it admirable justice, which results in many laughs. The girl from Kokomo meets a fellow from the home town, etc., neither one is flush with kale, which gives it a human interest touch, and so allows for the happy ending romance at the finish.

Blossom Seeley, with Benny Fields and Company, came on in place of Vivienne Segal and Harry Carroll, doing their act that is composed mostly of singing. Believe it or not, Miss Seeley's vehicle was the sixth successive act in which singing was done, and in most cases it was incidental and done by poor singers. Miss Seeley's offering therefore did not appeal too strongly and was more or less monotonous. A bright spot or two was supplied by Fields and toward the close of the act, a bit of variety was added and brought the much needed relief.

Frank Tinney, assisted by Edna Davenport (in private life Mrs. Tinney), closed the show in a comedy offering taken from a musical comedy which scored all the way. See "New Acts." M. H. S.

RIVERSIDE

Blanche Sherwood and Brother opened the show with a lively routine of aerial stunts that blended thrills with artistry. They showed several new stunts in this line and easily got over as one of the fastest acrobatic offerings that has appeared on the Riverside stage thus far this season.

Polly and Oz did nicely in second spot with their songs and witticisms. Polly handles most of the numbers, with her partner carrying the accompaniment on the piano and dueting with her in a couple of the songs. Polly opens with a lively comedy song, "When She Walks She Shakes," which plants her pretty and then both go into a comic duet, "But We Love Each Other." Oz follows with an original pianologue in which he takes a satirical fling at the vaudeville pianist and winds it up with Sousa's "Stars and Stripes." Polly returns for another comedy song and both go into a comic duet for a finish.

The Eight Blue Demons, a troupe of whirling Arabians, sustained the lively pace in a series of whirlwind gymnastics that included tumbling, balancing and other athletic feats. The troupe is one of the best that has been seen here thus far and offer everything that is anything in their particular line of endeavor.

Harry and Emma Sharrock combined mystery with comedy in their novel offering, "Behind the Grand Stand." Emma essays the role of a mind reader such as is usually found with touring carnivals, with Harry working as the spieler and managing to get in some good comedy stuff. After indulging in comedy stuff of an argumentative nature, Emma goes into her mind reading stunt, which proves as great a mystifier as ever.

Miss Juliet, comedienne and mimic, offered a whole show in herself. Opening with her "Hats" song, she followed with her mirth provoking impression of a shop-girl at the matinee and followed with her series of impressions of footlight favorites which embraced impressions of Lenore Ulric, George M. Cohan, Pat Rooney, Balief, Belle Baker and others. All were put over in her inimitable style and with faithful reproduction of voice and mannerisms.

Sybil Vane, the Welsh prima donna, started the second section going with a well-chosen song repertoire that featured popular numbers and earned her a decided hit at the end of the offering. "Come Along" proved a capital opening number. It was followed by "You Know You Belong to Somebody Else." "Madam Butterfly" and "My Buddy" rounded out her offering. Leon Dorque acted as Miss Vane's accompanist and demonstrated in a solo that he is an accomplished pianist.

Dorothea Sadlier and Company were the usual comedy treat in William De Mille's satire "In 1999," which reverses the situation by having women rule instead of men. A triangle is utilized to advantage with the vamp as the villainess who would lure the neglected young husband away from the family hearth and neglectful wife, who prefers her clubs to his society.

Like all good things the Duncan Sisters came last. The girls were never in better mettle, looked charming and sang their songs in the same pleasant manner which was responsible for elevating them from the sphere of harmony singers to the stellar heights they now enjoy. They offered some of the songs that led to their discovery as musical comedy possibilities and countered with six or seven others.

The Chaplin picture, "The Pilgrim," held them in closing spot and looked like another screen success for the comic.

E. J. B.

COLONIAL

This is "C. C. C. Week" here, meaning Colonial Comedy Carnival. The show lives up to the billing in the full sense of it, and credit is to be given to Johnny Collins not only for a good comedy show, but for a layout of entertainment which contained the most important thing for a successful show, and that was speed from start to finish. Monday afternoon's rain didn't keep any away from the theatre, for it was a record matinee for the house, with standing room only upstairs and very few vacant seats below.

A snappy start to the proceedings was given by Laura and Billy Dreyer with their dance routines. Billy Dreyer's solo of cuts is in a class by itself, and he does some very good tap work. Laura is attractive and registers with some solo dancing of her own.

McFarlan and Palace offered a new routine of songs, having been seen here before this season, and the new routine proved to be even more effective than their former repertoire, which went over strongly. The boys are doing more comedy numbers now, singing with powerful voices. The recitation is offered with a new number.

Franklyn Ardell, assisted by an unbilled young lady, worked fast, but didn't let anything get by him in the way of laughs, which come rapidly and heartily. He is doing the "Wife-Saver" act which he did a few seasons back, and has added some new lines which get very big laughs.

Will Mahoney stopped the show with his "nut" comedy. This chap is an artist among clowns, and incidentally a wonderful dancer. It seems to us that he formerly did more than his present routine offers. The ventriloquial, Russian, and "Mammy" bits are comedy classics.

Natzy's Biltmore Society Orchestra, directed by Jacques Green, and featuring Willie Creeger, the drummer-comedian, is one hundred per cent improvement over the act which we saw when this orchestra originally opened in vaudeville about a month or two back. Their repertoire is different, and the arrangements are better. Green does a violin solo, while Willie Creeger's comedy proved to be funny. A xylophone player has also been added to the act since we saw it last. In closing the first half they were compelled to render several encores. Will Mahoney clowned in their last bit, doing a dance while they played "Wet Yo' Thumb."

Walter and Emily Walters have secured a drop of their own for their ventriloquial offering which went over for a riot. Some new gags and also old ones, some very old ones, are noticeable in the routine now. The "baby's cry" bit is still in, and is one of the big punches of the act. The suggestive "Do you know any more jokes?" gag is also retained in the act, and gets a big laugh. But we wouldn't take any credit for getting laughs with smut.

Ida May Chadwick and her Dad were booked into the show in place of Lillian Shaw, who dropped out because of illness. The act is weak on comedy, but always strong on dancing. Some good talk material would help the act a great deal.

Victor Moore and Emma Littlefield and Company were the closing act with their comedy classic bare-stage offering. Dad Chadwick appeared in a bit with Moore, telling the gag about the stolen gate.

Charles Chaplin's latest feature, "The Pilgrim," completed the programme.

G. J. H.

Andy Byrnes, last with Irene Franklin, is back again in a Keith orchestra pit, after an absence of two years, and is now directing the orchestra in Keith's Palace Theatre, Cleveland.

CENTRAL

Haashe and Osei opened with an acrobatic turn. They are a man and woman of the Japanese race and do the usual Oriental balancing and tumbling, the only novelty being the tumbling race at the finish. For some reason or other the man finds it necessary to talk, which is unfortunate. He should use signs.

Following this slow opening Hattie Althoff and her sister, seen twice before at this house, did their best to wake them up, and succeeded remarkably well. Miss Althoff does best with her colored numbers which is strange as she has a sweet personality and could sing a sweet type of song, or a Spanish or French character song to fine advantage. Her olive complexion and flashing eyes, combined with her exquisite taste in costumes do much to put the act over, besides which she feels syncopation and gets it over naturally.

Francis Renault, in a soprano voice of unusual range for a female impersonator, goes through his act and works hard all the way. Unfortunately the spot-light man was enjoying a holiday of some kind and, starting in with this act, did what he could to ball up every act that followed. The only acts that escaped were those that didn't use a spotlight. Renault, left in the dark at one time, pretty nearly exploded, crying "stupid fool" audibly. This didn't make it any easier for him. His costumes are of the "gorgeous" variety affected by most female impersonators, a type of gown seldom worn by women. Renault's best asset is his voice, which he knows how to use, and does use to good advantage.

Buddy Doyle, another repeat at this house, did better than during his last appearance. He sings a routine of published numbers and tries to tell a couple of gags, the Klein Brothers attracting a good deal of attention by laughing right out loud as if they had never heard anything so funny before. Doyle is best in his imitations, which he put over, to-day, in fine style to a good hand.

It really is wonderful how all the acts on the Shubert time appreciate each other. The Klein Brothers in the audience almost started a riot, they laughed so loud at Moran and Wiser. In fact, the bigger one threw back his head and bayed so long and vigorously that we were going to throw him a fish or a lemon drop or something. Moran and Wiser are a good act even without the Kleins. True, a comic in the aisle is worth two on the stage but the act belongs to Moran and Wise, and if they are getting paid for it, note the if, they should do it themselves.

After the intermission Libby and Sparrow went into their dancing act, a good act and well done, especially the dancing of Libby in his impersonations and the Dying Swan of Miss Sparrow. The "Oh So Helpful Klein Brothers" could not deKlein the chance to show themselves to a waiting world and acted as seconds in the fast fight bit that ends the act. The audience applauded vociferously, but not the Kleins.

Making a quick run the Klein got back to their seats just in time to interrupt Anna Chandler's act with their brotherly appreciation. Miss Chandler has a good act and knows how to sing. She should use the Kleins, whom we believe we have mentioned once before in this review, to interpret her Jewish for her. She goes over great with the accent and doesn't do so bad without it.

For fear no one knew who they were the dear little Kleins modestly butted into Kramer and Boyle's act and had their names announced from the stage. It must be great to be headliners and have your name called out. Kramer and Boyle are using their same act and it goes as well as ever. Kramer started to pull his gags with one of those Kleins until Boyle gave him the office. Funny thing. Jim Barton was in the house and didn't say a word. We wonder how much more the Kleins are worth as a drawing card than Barton?

C. C.

VAUDEVILLE

BROADWAY

The opening act at the house this week, "Sculptor's Garden," shows two women and a man in "artistic" poses. They are all plentifully covered with white or gilt paint but very little else. The act pleased the Broadway audience.

Arthur Angel, looking like a G. A. R. vet, tells about the change in the way songs were sung when he was younger and the way they do them on the rialto, giving an illustration with two versions of "Darling I Am Growing Old." Angel keeps in character very well, his voice being typical of the part he plays. His work on the clarinet is amusing and his fast dance finish is good, but we believe that his sad ending, for a finale, his getting a letter that he is too old to play in his home town band, is unnecessary and out of place, even though the acting is good.

Mabel Burke, on third, was the first act to make any real attempt to wake the audience up. Miss Burke and her accompanist both have good voices and put over their songs well. They move along to a good hand for every one of their numbers until they come to the finish, the medley of illustrated songs, the illustration being shown in the form of a moving picture ending with "Yankee Doodle Blues" which is a knockout for them. The act went over great. It is a clean, sweet act and deserves everything it gets in the way of success.

Lane and Freeman give a great impersonation of two men meeting after not having seen each other for six years. The act develops from this start into a great comedy offering with both characters providing the comedy, said comedy being absolutely natural, and, therefore, twice as funny. The doughnut bit is worked up to a good laugh and their rendition of "Blues" for a closing takes them off to a good hand. There are a good many new and original gags in the act and the team deserve credit for working them out. If more acts would try for new gags instead of using the old hoke stuff and try to get away with it less trade paper critics would suffer from sleeping sickness.

Cissie and Georgie Sewell have rather a pretentious offering, well costumed and tastefully set. Another girl is used in the act who acts as an announcer, impersonating the Goddess Terpsichore, pronounced for the occasion in three syllables, the Goddess playing the piano and singing besides. In the end she awards the golden laurel wreath to the sisters for winning the prize by walking upstairs without waking their husbands or something like that. The girls do several routines of dancing, finishing with a jazz effect, the best numbers being the Russian and the Oriental, and perhaps the Irish jig.

Harry Breen really scored the applause hit of the afternoon in spite of the fact that practically every one in the house had seen him before and that he was not using a single new line, in fact he even left out some of his old stand-bys. It is the speed with which he works, combined with the underlying philosophy beneath his nut exterior that gets to his audiences and makes him the success he is. His conversation with the imaginary mommer is delightfully true to life and his talk about the lower East Side is done naturally and as though he really loved the neighborhood.

"Creations" with Mons. Berg draping gowns on two good-looking living models closed the bill. This act is saved from dragging by the excellent showmanship of the creator, who claps his hands and poses around himself just enough to put it over without laying it on too thick. His gowns are fine.

Ernie Golden headlines the bill here for the sixth consecutive week with his popularity stronger than ever, but did not appear at this performance. C. C.

Ray Raymond and Dorothy Mackaye are rehearsing a new act for vaudeville which will shortly be shown in the Keith houses.

EIGHTY-FIRST STREET

Six acts of vaudeville and Charles Chaplin in his latest screen triumph, "The Pilgrim," combine forces and talents in a rattling good bill here. Prefacing the showing of the Chaplin film, Manager Lewis has foregone the prologue for a musical novelty called "Reminiscent Melodies." It's a motion picture stunt that is a sort of parody on "Topics of the Day." The introduction states that it is to be a memory test in a musical way to determine how many of the old favorites are still remembered. The choruses of a number of veteran melodies from "Sidewalks of New York" to "Daisy Dell" are flashed upon the screen with comic captions and an invitation to the audience to sing them. The novelty proved a great laugh-getter with the mob and many enjoyed chiming in on the medley of choruses.

The Bellis Duo started off the vaudeville section with an aerial gymnastic offering. Both the man and the woman did many remarkable stunts individually and later joined forces for several thrillers among which was a teeth hold that was every whit as thrilling as the most "creepy" mystery play in town.

Valentine and True, substituting at the eleventh hour for Vaughan Comfort, offered a fairly diverting mixture of hoakum and songs blended into an offering called "The Elopement." The girl has been betrothed to a wealthy gent, whom she does not love. Her old sweetheart looms upon the scene and persuades her to elope. His timidity about the whole affair riles the girl and she sends him away after delivering a lecture chiding him for his lack of cavemanish habits. She tells him she doesn't love him because he isn't brave. The man she could adore, she continues, is one who would pick her up and carry her off whether she liked it or not. In a fit of desperation he knocks her unconscious with a blow from a brick and carries her off. The act is interspersed with several songs. Were it not for the lack of laugh material this act would have gone over for a wow. As it was, it closed to mild applause.

Anderson and Graves were as delightful as ever in their aerial novelty, "Living on Air." The action is set in a suspended aeroplane, the idea of the aeroplane bungalow having been hit upon to defeat the high cost of living. The usual family wrangle and the stupidity of the wife furnishes the greater part of the comedy. The novelty of the setting is another valuable asset in getting the piece over for a big hit.

Emil Boreo, late feature of the "Chauve Souris," also went over well with his mixture of French, Russian and American songs, his comedy antics and dancing. After having devoted the greater part of his offering to foreign songs to clown variety, he contrasted with "Pagliacci." Everything he offered was enthusiastically received which augurs well for his success in vaudeville.

Dudley Lidell and Del Gibson followed in an offering that was dangerously similar to a previous vaudeville act of Savoy and Brennan. The tall, thin member handles the comedy in a character that is almost an exact replica of Bert Savoy. He depends upon repetition for most of his laughs and even uses some of Savoy's sure fire gags, particularly some that Savoy is now springing in "Greenwich Village Follies." The straight makes up attractively and sings two songs. When they lift their wigs at the finish and reveal themselves as men, the surprise proves a knockout.

Bennie Barton's Revue closed the vaudeville section. It is one of the most engaging tabloids the reviewer has thus far seen in vaudeville. The act carries its own band with Barton doing a Ben Bernie and the supporting players gallop through a lively routine of songs, dances and instrumental numbers. E. J. B.

PALACE

(Chicago)

A good bill, headed by Eddie Leonard, is offered at the Palace this week. Songs and dances predominated.

Mallia, Bart and Company in "The Baggage Smashers," proved an unusual opener. They get over a good deal of comedy which requires some tumbling of a high order.

In the second spot the Quixy Four, a singing and musical quartet, did very well but seemed to have too many solos which slowed up the act. Equally as good as their harmonizing is their banjo selections.

Irwin and Jane Connolly, in their sketch "The Tale of a Shirt," provided excellent comedy and entertainment. Here is a sketch that combines comedy and pathos in such a clever manner as to really make you forget it is a vaudeville playlet. It is very well acted and both the principals deserved the praise which the audience gave them.

James Burke and Eleanor Durkin have a routine of songs and chatter that registers well. Burke's delivery of a published number scored heavily.

May Wirth and Family, with Phil, got over as strongly as would be expected. Miss Wirth rides well and the antics of Phil hit as usual. The opening bit is a novel piece of business also.

Sylvia Clark, late of the Shubert Units, was a sure fire hit with her line of stuff and the way she put it over. Some of her bits are original and her store clerk and Russian dance stuff were the brightest spots in her routine.

Eddie Leonard worked himself into the hearts of the public in a way seldom attained by a performer. Stewart and Olive still dance as wonderfully as ever, while Eddie still sings Ida, thirty years old now but still capable of stopping a show.

Dooley and Sales had a tough position following Leonard, but were equal to the task. Here are two wise-cracking geniuses who crack 'em so fast you can't get them all.

Columbus, Snow and Hocter closed the show in an unusual dancing act. All three can dance, but honors must be given to Miss Hocter who does some toe dancing, the like of which the writer has never seen in vaudeville. The act is well staged and certainly deserving of a better spot.

R. E. R.

STATE-LAKE

(Chicago)

Lou Tellegen holds forth on the boards here, heading an excellent show in honor of the theatre's Fourth Anniversary.

The Laytons opened with exhibitions of strength and acrobatics that were nothing short of marvelous. One of the men is a contortionist, which enables him to do feats beyond those of the average athlete. They deserved more applause than was accorded them.

Hallen and Russell, deuced it, the woman in the act not doing much, but her partner making up for it with some stories told in a manner that keeps the patrons in convulsions. Consequently the offering scored heavily.

Beatrice Gartel and Ruth Prior, assisted by Marcell White, have a dance offering that is staged in novel fashion, prettily costumed and well done. The act can hold a spot anywhere on the bill, for both girls are clever with their feet and have the necessary personality.

Alexandria, assisted by an unbilled man, derive great fun from a xylophone set in comedy style but when they settle down to play, the syncopation is a treat for the ears. It just shows how an old idea can be served in a new manner to good advantage.

Lou Tellegan and Company in the playlet, "Blind Youth" which he has adapted from the play of the same title, did some creditable work, and was ably assisted. The story concerns the downfall of an artist on account of a woman, but who finally manages to get up enough will power to start all over again and cast the woman out of his life. The playlet conveys a good lesson, but apparently it is over the heads of most of the patrons.

Wayner and Warren furnished about the best comedy of the bill. Their material concerns a scrap between a fellow and a girl, returning home from a dance and having to wait for a car. Their stuff is original as it is funny and both are clever in putting it over.

The De Marcos and their Sheik Band closed the show, proving to be a good dancing act well done and which held them all to the finish. Elaine and Marshall, Pierce and Ryan, were not seen at this show. R. E. R.

MAJESTIC

(Chicago)

The majority of the acts playing at the Majestic this week have recently played the State Lake and many have also played the Palace recently and appeared at the Majestic during its big time policy. This is evidence of a return to the best acts obtainable policy which was put into effect at the opening of the theatre under its popular price regime but which for a time was abandoned, evidently with the idea that the audiences attracted to that house sought the hokum type of act or offering.

"Annabelle," a miniature musical comedy with two men principals and four girls who play parts and do different specialties with a plot of some little consequence. The talk is the big portion of the act, however, and as the lines are clever the act scored.

Affie Tranger and Eight College Girls in a new act framed by Bert Earle, is a girl orchestra with a man saxophonist featured. The girls are nice looking and play well.

Hector, a dog act, in which a dozen canines are featured proved something of a sensation. The directing of Hector to go to various parts of the theatre in the audience section scored strongly. Austin and Delaney, in Hotel Syncopation, gave a bit of clever entertainment of the character expected from colored entertainers. Their dancing won lots of applause.

Miller, Packer and Selz have the audience pleasing art down to a fine point and registered a genuine hit.

The Dancing Kennedys won applause appreciation for their clever stepping and the interruption of the act when the spotlight failed to work right gave it a bit of novelty. The Four Arleys held close attention with their daring perch stunts accomplished with evidence of fine showmanship ability.

Flo Lewis and Senator Ford, who came over from the State Lake for Sunday only, when extra acts are placed on the bill emphasized the quality of the bill. Miss Lewis was a big hit.

Belle Montrose, who worked with an audience plant, is one of the best known of the many acts of that nature, met with but fair appreciation only. R. E. R.

NEW LOEW THEATRE FOR BRONX

Construction was begun last week for a new Loew theatre, to be located at Burnside and Walton avenues in the Bronx. The theatre, expected to be completed by next September, will be devoted exclusively to the presentation of motion pictures. It will have a seating capacity of 3,000 and will involve an expenditure of more than $750,000.

MORRISEY ACT ON LOEW TIME

Will Morrisey, with his aggregation of movie stars, which include Billy West, Marguerite Marsh, Ethel Gibson and Gabriel Rinaldo, have been booked through Abe I. Feinberg for a tour of Loew's Southern Circuit of theatres.

VAUDEVILLE

STATE
(Last Half)

The secret of eternal youth, or of perpetual motion, may never be solved, but the trick of how to keep patrons coming in, in one continuous stream, at any show any time of day, has certainly been nailed by Marcus Loew. Even though a few empty seats may appear in back of the house, which is not often, the number of people in the theatre is still far in excess of any amusement place on the line.

The Joe De Koe Troupe opened a show that moved along swiftly, doing an assortment of hand-balancing, acrobatic and tumbling stunts out of the ordinary, and accomplished in a style of unusual finesse. The four men have their art down to the utmost degree of artistic finish, affecting a leisurely manner, yet in reality putting the routine across with great speed. The woman, assisted at times here and there with a deft touch.

In the second spot, Roy, Dorn and Duke offered musical and singing bits, pleasingly done and arranged in a way that gave some variety. One of the men was the pianist, and the other man and girl played saxophones in duo or single combination, and alternated in doing the songs. One of the numbers done by the girl was somewhat like an impersonation of Ruth Roye, yet another song was done unusually well. Her costumes were pretty, and, like her partner, played the sax very well. The only bad feature of the act appears to be the English version of a song, done with a monocle, etc., which fails to take from a comedy angle.

Reed and Selman seem to improve as they go along with their novelty comedy skit. The locale is the roof of a house and each make believe that they are burglars, etc. Finally the boy proves to be the landlord's son and the girl is a tenant of course. One of their songs, "Crooked," is put over with a sort of satirical touch that hits unusually, probably due to the girl's spirited style of working.

The next to closing spot was held by Moss and Freye, who are featured for the whole week. The team is well known to most patrons, and their stuff had easy sailing. Theirs is the kind of act that can be started or finished at any point of their material, and so make it a little different now and then. The harmony numbers went as well as their dialogue.

Lou and Jean Archer closed the show in a song and dance revue, assisted by a girl pianist. The present offering is different than the modiste affair done on the Keith circuit last season by the team. They have a pretty set, excellent costumes which Miss Archer knows how to wear, and fairly pleasing numbers. Two of the bits done have been retained from the former vehicle, however, one being their semi-classical dance, and the other the "queen of the movies" song and burlesque dance.

M. H. S.

REGENT
(Last Half)

The Geralds started proceedings with a musical offering, delightfully staged, and finally executed. This man and woman team play a variety of instruments, opening with a Gypsy camp-fire setting, the woman singing and then playing 'cello and violin, banjos and lastly moving to one to play two different selections on an arrangement of mandolins. The act went unusually well for an opener and really deserves a better spot on most bills.

Ray Conlin, ventriloquist, sells his act more on the strength of his comedy then because of any great ability as a ventriloquist. Smoking a cigar throughout his performance, he has the dummy do most of the talking, with practically no difference between the voice of the dummy and his own. His comedy, however, is clean and gets over fine.

The Denno Sisters, Thibault and Cody are a quartette of buck dancers that are so naive in their efforts to please and work so hard to get over that they score heavily. They open with a vocal quartette, two men and two girls, and then move into a well-arranged routine for four. One of the men does a fine buck single, the girls do a Scotch jig double, the other boy does a solo dance, and the four finish with a cracker-jack waltz clog, using a drum corps effect for an encore. The act took with this audience, and they deserved it The Yip Yip Yaphankers were the high spot on the bill. The singing quartette is excellent, giving real camp-fire harmony. The comedy, while a bit forced, still succeeds in being funny, and the gymnastics are performed with speed and showmanship that puts them over. The encore and bows taken by "Asthma" and the sergeant, in one, are not at all advisable. It seems to us a mistake to feature any member of what purports to be a "service" organization.

Howard and Lyons, the former being Tom Howard of burlesque fame, dragged through their act, giving the impression that they had not enough material to cover their time. Howard plays the sap in fine style but found he had to resort to smut to draw the big laugh. The finish, with the exchange of watches, fell entirely flat with this audience. They did succeed in getting a lot of laughs out of their imaginary dining-room scene.

Dorothy Rudac and Co., the company consisting of a piano acompanist and a boy singer and dancer, proved to be an exceedingly well-staged and well-presented act. Miss Rudac is possessed of unusual charm, sings well and dances gracefully, while her partner, a graduate of cabaret work around New York, has a good baritone and is a graceful and accomplished dancer also. Miss Rudac wears several striking costumes. The act is a strong one, the high spots being the "Vanity" dance, and the boy's solo dance, in which he does some great high kicks and splits.

C. C.

PROCTOR'S 23rd STREET
(Last Half)

A gala bill, in keeping with the thirty-fourth anniversary being celebrated at this theatre, ushered in the last half. While the vaudeville section has been confined to the usual six acts, the acts are above the average for this house, with the motion picture version of "The Hottentot," featuring Douglas McLean and Madge Bellamy, rounding out a diverting program.

Weston's Models, two girls and a man, open the show with a series of artistic poses, which for the most part are reproductions of famous statuary groupings. The list of tableaux include "Music," "Forward," "Marathon," "Prodigal Son," "The Gladiator" and "Call to Arms." The models appear in white fleshings with faces and hands made up to represent a plaster effect. The act is enhanced with special lighting effects and is sold with a touch of class that makes it a corking opener or closer for any bill.

Mack and Reading, a mixed team, with girl working straight and man doing a nut comic, followed on with a mixture of songs and nonsense which were sold in a fairly delightful manner and seemed to get them over for a fair hit.

Sam Liebert and Company were seen in "The End of the World," the skit in which Alex Carr scored success in some fifteen years ago, and which incidentally put that comedian upon the Broadway map. At that time the skit was part of the burlesque show, "Wine, Women and Song." Carr later played it in the big time houses. Liebert has been playing it since on the "family time." Since everyone is familiar with the plot it needs no recounting here. Liebert blended comedy and pathos to a nicety in the central character, that of an old Hebrew, who swears by the philosopher, Toblitsky. By a hoax his son and prospective daughter-in-law discredit the philosopher and find their way to the father's heart.

Rita Gould, borrowed from the big time, was easily the hit of the bill in an engaging song repertoire. "Peacock Alley," proved a splendid opening number. Miss Gould followed with "Pickaninny Shoes," into which she injected a semblance of drama that brought her rendition the best hand of the act. She rounded out her program with several other songs that were equally well received.

Allen and Canfield clowned their way through a series of songs and comedy, while Liza and her Shuffling Sextette, the latter a dance orchestra combination, closed the show with a combination of songs, dances and instrumental numbers.

E. J. B.

HAMILTON
(Last Half)

The last half bill was advertised as a "K. K. K." show, meaning Keith Komedy Karnival. While the comedy wasn't quite as strong throughout the bill as one might be led to believe, the show itself was a very strong one, and moved along swiftly without a hitch.

Frank Wilson did a routine of stunts on bicycles in opening the show and gave it a good start. He does some unusual stunts and does all of them well, going over for a big hand in the initial spot.

Frank Carroll and Roy Sedley almost stopped the show after holding down the deuce spot with songs and a dance bit by Sedley. The boys are neat in appearance, have likeable personalities and good voices. Their repertoire consists of published numbers, and the best of the songs is the fact that all of them are the latest releases, and haven't been done before by other singing acts.

O'Meara and Landis did a quiet comedy routine of talk, with the scene laid at a beach. The girl is attractive and sings well, using a double voice in a splnedid number, but in the talk bits doesn't seem to be very sure of herself. O'Meara is responsible for most of the laughs handling the comedy end of the act effectively. The bit with the policeman is a comedy gem, and O'Meara proves himself an artist in facial expression in this bit.

D. Apollon and Company in "Bi Ba Bo," weren't permitted to leave the stage until Apollon had rendered a speech of thanks ala Balief, pulling the gag about not being able to speak English well, but perhaps in some years to come will be able to speak English better than the audience will speak Russian. The act is well staged, and the girls, Emily Faggerald and Ramona, are exceptionally good dancers in addition to being very pretty. Apollon scores with his mandolin and piano work, and delivers the big wallop with some very good Russian dancing.

Kellam and O'Dare found it easy to get laughs, the "nut" comedy of the tall, lanky Kellam finding fertile soil. Miss O'Dare is a shapely little miss and makes a good foil for him.

The Four Readings closed the show with their sensational gymnastic work. The "leap for life," as it might be called, caused the audience to hold its breath and tore the house down after it was over.

G. J. H.

FRANKLIN
(Last Half)

This is another house which has a seating capacity of 3,500, and on Thursday night every seat in the house was occupied, in addition to a few standing. This was readily explained by the fact that there were twelve acts on the bill, in addition to the local attraction, the "Franklin Cabaret Land," and the motion picture. Of the twelve acts, six were on the bill for the one day, being professional tryouts or showings.

The "Franklin Cabaret Land" had a cast of 50 boys and girls, and proved to be the best of the hundreds of amateur affairs the writer has had both the fortune and misfortune of seeing. In regard to the "Franklin Cabaret Land" we can use the word "fortune." Harry Shaw and Murray Rose staged it, Shaw leading the orchestra for its performance, and they are to be given credit for turning out a show which could hold its own with any professional act seen. They had some wonderful voices among these amateur kids, and when it came to dancing, "Shuffle Along," "'Liza Jane," "Lady Butterfly," or any of your dancing shows are slow in comparison. While it is true that the amateur attraction is beginning to lose out as a local attraction, because of the many being done, it must be said that if any of the others were anywhere nearly as acceptable as the "Franklin Cabaret Land," no one could ever tire of them.

The show was started as 7.27 p. m. by the Gauthiers, who showed a very good routine of aerial work and bag-punching. This man and woman should be able to land plenty of work. Fairbanks and Major, a likeable boy and girl team, did well with a routine of talk and songs, the songs being responsible for their getting over. With revised talk this pair should make an acceptable act for the three-a-day route.

Harry Ellis and Joe Scanlon need no introduction, even though they were showing. Ellis' voice is as good as it ever was, and Scanlon has a good bass. They almost stopped the show with their singing. Less talk or better comedy in their talk would help the act.

Burns and Crawford did a Savoy and Brennan act which might have been good. We don't know; neither did the audience, for their conversation was very private and couldn't be heard beyond the orchestra pit. With the result that they received a polite razzing from the audience by means of applause in the midst of their act and went off without taking a bow.

Charles Lawlor and his daughter, assisted by a pianist, stopped the show. Lawlor, now blind, does a routine of old songs, using "Sidewalks of New York" for an encore. They should go well in most houses.

Gruet, Kramer and Gruet worked in front of a circus drop and did a dandy comedy act, one of the trio working in black-face, the other two consisting of a man who did a "bally-ho" and worked stright, and a woman who did several dances. They closed with instrumental bits, using the saxaphones, cornet, tuba and drums.

Judith Horner and Company began their offering in playlet style, and before it was half over, started to sing their lines ala operatta. The entire affair was weak, not only because of the incoherent way it was written, but because of the unconvincing manner the entire cast did their role.

Flo Ring proved to be a winsome little lady with a sweet personality, a good voice and pleasant delivery. She was liked here and should be elsewhere.

A big reception greeted the flashing of the names of Demarest and Collette, who proceeded to score the first big hit of the show and tie up the works with their comedy. This pair are big favorites here; in fact, we have as yet to see the house where they aren't one of the most popular acts playing. The laughs came with every second ticked off on the clock, and the audience kept applauding long after the lights were out.

Juliet's appearance was also the cause of a big ovation. She could have stayed in view indefinitely giving her imitations of various artists.

It was almost ten thirty when Will Mahoney went on, and even though he eliminated several bits from his act, he scored a riot with his comedy. Mahoney also clowned in the "Cabaret Land" revue, which was over after 11 P. M. The picture "The Hottentot" was then shown.

G. J. H.

PROCTOR'S FIFTH AVE.
(Last Half)

An eight act bill evenly divided with big and small time features ushered in the last half here on Thursday. The Mosconi Brothers, a feature act from the big time, is awarded a cellar position of the bill. The remaining acts are just routine vaudeville that fit in nicely for a smooth running show.

The three Melfords started the show at a lively gait with a mixture of balancing and acrobatics that revealed some clever work in this line, and set a pace that was "pep" and "go" from beginning to end.

Princess Winona, reputed to be a descendant from the Seneca Indians, followed on with a song repertoire. The princess has a pleasing soprano voice of high range. She opened with an Indian character song that led into an introductory explaining her birth and subsequent adoption by an American family who thoroughly educated her and sent her abroad to study music. The remainder of her songs were sung in English. Her closing number was sung both in English and in the Indian tongue, with the Princess scaling a good top note for the finish of the latter version.

Frank Wilcox and Company held down sketch spot in "An Emergency Case," a pleasing comediette from the pen of Vincent Lawrence. Wilcox essays the role of a successful young physician, who has married the widow of one of his patients through an odd bargain. The deceased had left the girl penniless and the "Doc" married her merely to protect her. At the time of her husband's death she almost refused to accept the position of wife in name only, assuring the doctor that she could never love anyone but the departed. The Doc has taken her at her word, installed her in his home and treated her like a child. He has sympathized with her over her great loss for three consecutive years. During the action of the playlet it is the third anniversary of her husband's death. He has remembered the occasion with some lilies and a wreath which he thought she would want to place upon the departed one's grave. While the doctor is doing his level best to sympathize with her in her great sorrow, his pal comes near stealing into her heart. It seems that she has thoroughly forgotten her departed hubby and has been yearning for affection. When the "Doc" learns this he waves the friend aside and proceeds to vamp her off her feet.

Wilcox is capital as the young doctor and is capably supported by two others.

Artie Mehlinger scored in a song repertoire that included practically every type of song singable. He opened with "Down in New Orleans," followed with a song satire on gold diggers called "Dig a Little Deeper," and closed with "A Dixie Pair o' Dice." Billy Joyce carries the accompaniment for the songs on the piano. Mehlinger sang six numbers in all and could have stayed longer, but being an astute showman decided to bow off rather than feed them too much.

Foster Ball and Russell Davis were a characterization delight in "Back in '61." Ball scoring as usual as the Civil War veteran and sandwiching a good deal of homely comedy into his clever characterization of "the grand old army man."

The Mosconi Brothers, assisted by sister Vernie and brother Willie, wowed them to a fare-thee-well with a dance production that included every mode of dancing under the sun. Louis and Charles scored both individually and collectively in a series of snappy dances, and were capably supported by their brother and sister, who demonstrated that dancing ability has not by any means been concentrated upon Louis and Charles. The act was put over in lightning like fashion, and one would hardly believe that it really had consumed the running time allotted to it.

Jimmy Lucas and Francine offered their delightful mixture of songs and nonsense, while "Nihla," the model, closed the show in a posing novelty.

E. J. B.

Pearl Bailey, formerly of the "Ziegfeld Follies," is breaking in a new single and will be seen the last half of this week in Staten Island with time around New York to follow.

VAUDEVILLE

HOWARD AND LYONS

Theatre—*Jefferson.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

None would need to know that Tom Howard was out of burlesque to notice how close to the usual burlesque style of working is his present vehicle. Lyons plays straight of course, and the action takes place in front of a place drop depicting the entrance to the main tent. The name of the act is "Circus Days" and the offering is good for a number of laughs, for Howard is funny

The straight man opens with a ballyhoo done in song in the box in front of the tent entrance. Howard comes out of the tent, in the character of one grown up but with the brain of a boy, and otherwise a boob. They get a laugh when Howard answers that he did not like the show because there were no elephants. It develops that the comedian gets eight dollars a week for his work and his father gives him twenty-five cents, which he admits is not much spending money, especially for a man like him. This gets another rise out of the audience.

The next piece of business was done around the African Dodger, the ballyhoo man trying to induce his partner to try out the job of dodging the balls. This is worked up pretty good, and is funny as Howard refuses to fall for it.

After Howard sang some comedy verses of a song which did not take too strong, the restaurant business was worked up for all it was worth, in typical burlesque style. The gag is that both want to eat, and the only money on hand is a quarter owned by the straight man, and the idea as explained by him is to have the comedian say he doesn't want anything to the waiter, and then have half of what the other orders. They rehearse the thing for the comedian's benefit, in a make-believe restaurant, etc., with the usual stuff of the comedian's mistakes and ending up with the straight man getting some of the comic money. Most of it is funny, however, and a good gag is saved for the curtain. M. H. S.

CLINTON AND ROONEY

Theatre—*Regent.*
Style—*Dance and band.*
Time—*Thirty minutes.*
Setting—*Special.*

Clinton and Rooney have an act constructed to appeal to the current mania for jazz bands and fast dancing. Naturally, being a Rooney, Miss Julia Rooney furnishes the majority of the dancing. Clinton does some clowning with the orchestra and acts as announcer and the nine-piece band does its work in a peppy manner, featuring the drummer, who is the leader.

The act opens with the band playing behind a scrim which finally parts, as the lights go up, showing the drummer doing his calisthenics. There is a special cyclorama revealed, and Clinton enters singing "Julie Rooney, I Love You." Miss Rooney enters from the cyc and the two do a dance. An orchestra selection follows with a pianist doing a feature solo, well done, too. Miss Rooney does a Chinese coolie dance with fitting orchestral introduction that is a wow of terpsichorean art. The band, prompted by Clinton, does a couple of imitations that miss fire but clean up on Sousa. Miss Rooney does an imitation of her brother Pat which he ought to try to imitate. The band follows with a sort of contest number, each instrument getting a chance, and they finish with a singing and dancing number. The act is well staged and a hit in any house, Miss Rooney's work especially being praiseworthy. The band is good but in no way sensational, playing what they have to play with a personality and showmanship that overbalances any orchestral defects. C. C.

NEW ACTS AND REAPPEARANCES

ORVILLE STAMM & CO.

Theatre—*Proctor's 58th Street.*
Style—*Revue.*
Time—*Eighteen minutes.*
Setting—*Special.*

Orville Stamm, gymnast and athlete, has surrounded himself with four girls in a revuette captioned "The Love Pirate." While the act is ostensibly a revue of the flash type it also gives Stamm an opportunity to work in his Herculean feats between the songs and dances.

The act carries a special set representing a straw bungalow at some tropical seashore. Stamm has been corresponding with four girls and they all show up at the same time and bawl him out for using a stereotyped love letter for ail. After a brief introductory the girls dance off and return in one-piece bathing suits and the quintette go into a bathing song, "Many a Beautiful Girlie Goes to the Seashore," which is put over in a style that smacks of production stuff. The girls proceed to kid and razz him about his boastfulness as a conqueror of the fair sex. He changes to a bathing suit and displays his muscles. After a glimpse at his powerful physique there is lively competition for him among the four girls. One of the girls follows with a number, "I Don't Want to Get Married," with the others coming on at the second chorus and flashing mirrors in spotlike fashion around the audience, singling out different men to which they sing the chorus. Stamm returns in pirate costume and sings, "I'm a Love Pirate." A high packing case is brought on with the four girls peering through the side. Stamm proceeds to hold the case up by his knees and chest. This stunt brought a good hand and Stamm retaliated with some somersaults and other acrobatic feats. The girls follow on and tell him none of them will have him. He becomes cavemanish, cracks a whip, scares them into submission and they all wind up with an ensemble and dance, "I've Got a Heart to Rent to Someone."

The act is a great frame for Stamm's Herculean stuff. The girls make a good appearance and are shapely. The bathing number gives the piece a burlesquey touch that will be relished by the small time audiences. E. J. B.

GEORGE CARSON REVUE

Theatre—*Proctor's 58th Street.*
Style—*Revue.*
Time—*Fifteen minutes.*
Setting—*Special.*

This is a capital seven-people tabloid for closing spot of any small time bill. It is contributed by three men and four girls. The material is a combination of songs, instrumental numbers and dances.

The set represents a gypsy camp in the woods and at the opening all are garbed as gypsies. A banjoist and an accordeon player carry the accompaniment for the songs. At the opening all seven harmonize a gypsy song. Carson and two of the girls follow with a trio. The girls are then joined by another woman and they offer a saxophone selection, all three playing instruments. A dancer follows on for a jazz toe dance to the accompaniment of a popular medley by the banjo and accordeon. Two other girls follow on for a tambourine dance. Carson and two of the girls follow with a yodeling song, with Carson staying on for an Italian number.

For a finale the six play a lively air on the musical instruments to the accompaniment of a snappy Russian dance by Carson. The act packs a quantity wallop that will undoubtedly convince the small time audiences that they are getting their money's worth. E. J. B.

THOMAS AND AKER

Theatre—*Hamilton.*
Style—*Dancing.*
Time—*Fourteen minutes.*
Setting—*Full stage (special).*

An unusually good sister dance act is being offered by Thomas and Aker, who possess ability in terpsichorean lines which surpasses that ordinarily shown by the two-girl dance acts generally seen in vaudeville. The girls are assisted by a pianist, who also sings. He opens the offering with a number about "Some Little Some One," which serves to bring on the girls, who go into their opening number featuring kicking ability. "When the Leaves Come Tumbling Down" is rendered by the pianist, following which the brunette member of the team does a toe routine beginning in waltz tempo and ending in time to the "Parade of Wooden Soldiers," in which she is supported by the blonde. The latter does a ballet eccentric for her solo, doing some great splits. A classical piano solo follows, very well played. The girls close with a fast and very effective jazz number.

The turn is staged attractively and the girls, in addition to being pretty and shapely, are excellent dancers. They should fit into any bill nicely.

G. J. H.

SCULPTOR'S GARDEN

Theatre—*Hamilton.*
Style—*Posing.*
Time—*Ten minutes.*
Setting—*Full stage (special).*

A very unusual posing offering, attractively staged and presented in what could be called a daring manner for vaudeville. Three people, consisting of two women and a man, do the posing, while a fourth man, who is evidently responsible for the act, takes bows with them. The posers are absolutely nude except for thin loin cloths, which cannot be detected from their bodies, as they are completely painted over, one woman being whitened in a manner which gives a marble effect to her poses, and the other two being covered with some sort of silver paint or grease which gives a leaden or bronzen effect to their poses, according to the lighting used on the pose. The poses are also out of the ordinary run of posing acts. The turn should be able to find a spot on any big time bill at either extreme of the show.

G. J. H.

ULIS AND CLARK

Theatre—*Jefferson.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*In one.*

A good singing combination, the man wearing a tuxedo and the girl an evening gown. Both have fine voices and put their stuff over with a punch, selling it for all it is worth.

They open as a duo, doing a published number after the introductory bit. For the second chorus the girl did a few steps by way of accompaniment. Their second song was a published comedy number.

As a single the man did a ballad, revealing his lyric tenor voice to good advantage, and the girl followed also as a single, doing a specialty coon shouting number in a gold costume on the minstrel order, the lower part being knickerbockers. Their closing song was started by the man, and the girl joined him after a change of costume.

M. H. S.

NEVILLE AND PAULSON

Theatre—*Proctor's 58th Street.*
Style—*Talk and songs.*
Time—*Fifteen minutes.*
Setting—*In one.*

Here's a mixed team with talent and personality who, with a rearrangement of their present vehicle, a change or two in their songs and some real laughing matter in their talk stuff could sell themselves to big time audiences with less exertion than they are now utilizing to hold their own on the small time.

Their present vehicle being a cross between big and small time stuff fails to strike the happy medium intended and leaves the players to get over barely upon their personality and youthfulness, which although refreshing is not sufficient to carry them over in vaude.

The boy is supposed to be a photographer collecting entries for a beauty contest. He happens upon the girl seated on a bench and attempts flirtation stuff. After he has exhausted his line of stuff, which brings no attention from the little lady, he rouses her and she writes on the pad that she is deaf and dumb. He kisses her and when she comes back for an encore he exclaims "She may be deaf, but she's not so dumb." Later on the girl lets him know she was only kidding. He asks her to sing and when she stutters he changes his request and tells her to dance instead. She obliges with a neat solo showing some good acrobatic stuff. The man returns for a recitation song, "Like a Fool I Let 'Em Do It." The number is evidently meant to get over on its comedy value. As it was its kick lines contained humor of an archaic vintage and did not bring a ripple. A better number would have helped lots. The girl returns and the boy proceeds to take her measurements prior to photographing her. This bit could have been worked up with some real comedy, but as it stands it is merely time wasting dialogue that means nothing. A duet, "I Love You," and a production dance by both, which came at the finish, was really the best specialty of the act.

E. J. B.

CHAS. KEATING AND CO.

Theatre—*Proctor's 125th Street.*
Style—*"Huckleberry Finn."*
Time—*Sixteen minutes.*
Setting—*Two and full stage (specials).*

Keating has staged his act in two scenes, the first, in two, evidently supposed to be the room of an unsuccessful actor in a rooming house, and the other in full stage, supposed to be a woodland setting, despite a red ground cloth. In the first scene, Keating is found lamenting his hard luck and lack of success. He tells a girl, who drops in for a moment, that he is going to show his act to the bookers for nothing. This scene also includes two songs, one a "Huckleberry Finn" number and the other "Climbing Mountains." Keating has a good tenor voice, which is the big redeeming feature of the act.

The scene in full stage shows Keating in the character of Huckleberry Finn. The girl appears for a bit as Mary Jane. "A Pal Like You" is the song feature here, used dramatically and emotionally by Keating for the finish.

The act might do for the small time at present, but is of little value otherwise.

The Huckleberry Finn of Mark Twain, as we understood him, was a good deal of a roughneck kid. Keating's Huckleberry Finn is too much inclined to use "baby talk," and Keating himself is much too heavy and tall a chap to appear "cute" using that particular style of talk.

A song single would undoubtedly do Keating more good with his voice than the vehicle he is using. G. J. H.

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UNCLEAN PLAYS

The theatrical profession, fighting for its rights, is being subjected to attacks from every side and it is at this time that certain unthinking, to put it kindly, producers choose to put forth plays that bring the stage into disrepute and give the reformers and pseudo-reformers weapons against which the theatrical cohorts are powerless The craze for realism is at its peak, but when a manager believes that in order to pander to this desire it is necessary to show the inside of a brothel and the life led by the unfortunate denizens of the underworld it is time to appoint a committee of alienists to pass upon his sanity.

When it becomes necessary for the Grand Jury to indict fourteen people associated with a theatrical production because of the vulgarity and alleged indecency of such production it is time for the managers themselves to take a firm stand, and for the theatre owners to refuse to let their playhouses for the showing of such offenses against good taste. True, the theatre owner is looking for profit, but there is profit in a good many illegal acts and it is no worse to aid and abet boot-legging, robbery or the white-slave traffic than it is to allow your theatre to house a flagrantly salacious exhibition.

It is difficult to conceive a play of popular appeal that does not contain some element of sex but there is nothing wrong in the sex question of itself. Since the beginning of all human life there have been men and women who have mated and begat offspring. That is life. On the other hand for thousands of years there have been brothels, with women giving themselves up to the lust of men. That is filth and filth has no place on the stage under any conditions. Surprising as it may seem to a few managers the majority of people in the United States are clean-minded and should the wrath of this majority ever become aroused by the frequent recurrence of plays that "stink to high Heaven" theatrical people, despite all their charitable endeavors and religious efforts will again find themselves where they were fifty years ago when they were regarded as moral lepers by society in general.

A Play Jury, composed of managers, laymen, clergy and city officials was formed some time ago to pass on complaints against productions of the salacious type but the committee must have been asleep lately to permit the shows spoken of above to go on.

Plays of the type mentioned have been presented with increasing frequency lately and it is rumored that one is about to be presented that will surpass them all in smutty degradation. The last few years have seen "To-day," "The House of Bondage," "The Lure," "The Demi-Virgin," "Anna Christie" and "Rain" each come in for their share of public criticism but when plays of the type of "The Rubicon," which was closed by the police in Cincinnati, "Reigen" which is stirring up unwholesome publicity at present and "The God of Vengeance" several members of which are under indictment, are put forth to "up-lift" the drama, positive steps must be taken by all right-minded, decent members of the profession in order to protect the thousands of theatrical folk from the threatened blight.

DE KOVEN ESTATE SUES SHUBERTS

Harry H. Frazee last week instituted suit, as assignee of the executors of the estate of Reginald De Koven, against Sam and Lee Shubert for $10,000 before Supreme Court Justice Taylor at White Plains, the Shuberts moving to have the suit dismissed.

According to the papers the latter entered into a contract on October 2, 1902 whereby they agreed that if De Koven would erect a theatre they would lease it until Dec. 31, 1924 and pay him 10 per cent of the net profits. According to the alleged contract De Koven would also be allowed to produce in the theatre one of his compositions each year during the period of the lease. De Koven died before 1921 and Klein, for the Shuberts, maintains that a man's earning capacity ends with his death.

Henry R. Barrett appeared for Franzee and Justice Taylor allowed both sides a week within which to submit briefs.

"NAUGHTY DIANA" TO TRY AGAIN

A. H. Woods will not discard his musical production of "Naughty Diana" as had been reported. Instead he will have the libretto revised and will send it out again early in May. The differences with Charles Ruggles, who was featured in the cast, which were said to have precipitated its early closing, have since been readjusted and Ruggles will be with the musical comedy when it goes out again. Otto Harbach has been called in to revise the libretto and as soon as he has completed his task the piece will be placed in rehearsal.

Woods plans to have the show in proper shape to send it in to New York or Chicago for a Summer run.

A NEW TAX ON AMUSEMENTS

(Reprinted from the World)

The pleasing suggestion comes by way of a bill fathered in Albany by Assemblyman Miller that a state tax of 6 per cent shall be levied upon the price of tickets to various amusements. There is already a federal tax on amusements running to 10 per cent.

From $5,000,000 to $7,000,000 a year, it is estimated, can be collected from baseball, theatres, movie houses, skating rinks, prize fights, basketball games, horse races and the like, with the usual exception of benefit performances for church, charitable and educational purposes.

The state may need the money, especially if it decides to try to rebuild its hospital plant without a bond issue, but the people are not going to be enthusiastic about any proposal for new taxation. As the war recedes into the limbo of the past, giving to the tax-gatherer "until it hurts" ceases to seem a patriotic duty.

The mandate of last November at the polls hardly included a 6-per-cent amusement tax. If the two parties agree upon sharing the odium, they can do without a mandate. But some day or another they will be obliged to answer the query: "Why not try economy and retrenchment?"

Answers to Queries

T. D.—He was obliged to show his whole hand.

Actor—Forbes Robertson presented "Caesar and Cleopatra" at the Savoy, London, England.

Pop—The Chadwick Trio played a full week at Worcester and a full week at the Nelson, Springfield, during that season.

C. M. G.—"The Talk of New York" was presented for the first time in New York at the Knickerbocker Theatre, Dec. 3, 1907. Victor Moore played Kid Burns.

William—Harry La Rose died at Williamsbridge, N. Y., in 1908. He was well known as Leo Dervalto, spiral ascensionist, and was married to Jennie Coulson.

R. H.—Heinrich Conried was director of the Metropolitan Opera House.

K. E.—Charles M. Harris, a nephew of Maggie Mitchell, succeeded W. L. Walter as Messala in "Ben Hur" during the Cincinnati engagement.

T. M.—Mabel Carew and Gertie Hayes appeared in "The Mad Stampede" with The Bohemians at the London Theatre, New York.

Centre—Bert Baker, Nick Glynn, Charles Barton, Alf P. James, Annie Dunn and Kate Prior were with the Rice and Barton Big Gayety Co. at the Murray Hill Theatre, New York.

Tent—The Norris & Rowe Circus and Hippodrome opened in San Francisco, Jan. 11, 1908. Among the performers were the Potters, Herzog's Horses, Hadj Tahar's Arabs, the St. Leon Family, George Holland, R. H. Dockrill and Rose Dockrill.

O. K.—Fiske and McDonough and Welsh and Maitland were with the "Vanity Fair" company the same season.

England—Cecelia Loftus and Lawrence D'Orsay were co-stars in "The Lancers" (formerly "The Passing Regiment") at Daly's Theatre, New York.

Prince—"Lonesome Town" featured Kolb and Dill and Maude Lambert. They opened at Albany, N. Y., in 1907.

Picture—"The Warrens of Virginia" cast included Frank Keenan, Emma Dunn, Charlotte Walker, Cecil De Mille, Mary Pickford, Isabel Waldron, C. D. Waldron, Stanhope Wheatcraft, Ralph Kellard and others.

Scot—James H. Stoddard died at Sewaren, N. J., two years after he retired from the stage in 1905. He appeared last in "The Bonnie Briar Bush" at Galt, Ont., Canada.

B. R.—Clara Bloodgood committed suicide by shooting at Baltimore, Md.

TWENTY-FIVE YEARS AGO

Marie Wainwright appeared in "Shall We Forgive Her?" at the Columbia Theatre, San Francisco.

Lina Pantzer, Carl Damann Troupe, George W. Day, Mathews and Harris, and A. C. Lawrence played at the Orpheum, San Francisco.

Etienne Girardot appeared in "Miss Francis of Yale."

Lillian Burkhart, assisted by Caryl Wilbur, presented "The Lady of the Rowan Tree" at the Bijou, Philadelphia. Hart and DeMar, Smith and Campbell, Ed Latell, Blocksom and Burns, the Newsboy Quintet, Alice Raymond, Metropolitan Three, John Kurkamp, Ford and Dot West, Kurtz, Four Luciers, Dunbar and Zarnes, Sig. Nuttini and The Paynes were also on the bill.

Wm. J. Scanlan died in Bloomingdale Asylum, White Plains, N. Y., where he had been confined for six years.

J. Austin Fynes resigned from the staff of B. F. Keith and became general manager of the F. F. Proctor houses.

John J. Burke and Grace Forrest were in Australia, under contract with Williamson & Musgrove.

"Break the News to Mother" was sung by Julie Mackey at Koster & Bial's, New York.

"The Moth and the Flame," by Clyde Fitch, was presented at the Chestnut Street Theatre, Philadelphia, with Herbert Kelcey, Edmund D. Lyons, W. J. Le Moyne, Bruce McRae, Effie Shannon, Mrs. Le Moyne and Georgia Busby in the cast.

Rialto Rattles

HOW SHE DID IT

A dancer who once took a chance
And with nothing to wear did a dance.
Was caught in a raid
And for raiment she prayed
Then was clothed, for her breath came in pants.

ON THE HIP

Tut: What have you got on your hip?
Tut Tut: (Who is an acrobat) Sloan's liniment.
Tut: Give me a drink of it.
Tut Tut: I can't, but I'll let you lick it.

FLOPPED IN NEW BRUNSWICK

Lew Dockstader, who was badly injured by a fall on the icy sidewalk in New Brunswick, N. J., a few weeks ago, is well again but has not been seen on Broadway. In a letter to friends the comedian wrote "I am staying off Broadway for the present. I haven't the nerve to go along the big street and hear someone say, 'There goes Lew, did'ja hear how he flopped in Jersey?'"

ARE YOU LAUGHING?

During the season of the British National Opera Company in the Olympia, Liverpool, recently, the organization gave a performance of an opera called "The Ring." A passerby, seeing the electric sign, walked up to the box office, deposited a half-crown for a seat, and asked "Who's fightin' tonight?"

SPLASHING SUCCESS

Even the out-of-town critics who believed "Rain" was all wet must now admit that it is a splashing success.

NOT A PUZZLE

"The Crooked Square" is not another Sam Lloyd puzzle. It's a new play by Sam Shipman.

ALIMONY NOT EXEMPT

Alimony is not exempt from your income tax. This will undoubtedly be good news for many gents with polygamous tendencies. Lack of space prevents printing the list.

HIS WAS THERE

"Do you believe there is any money in horse racing?"
"All mine is."

THE HOOSIER GIRL

He met her for the first time at a party, and groping about for something to say asked: "You are from the West, aren't you?" "Yes, from Indiana," she replied—"Hoosier girl. "Why—why, really," he stammered, "I hardly know; you see, I haven't quite decided yet."

THIS IS THE WEEK

This is the week that Uncle Sam gets his.

BOOTLEGGERS' UNION

"Baltimore bootleggers form union.—News item. It is safe to assume that it is one union that will never go on strike.

NEVER WAS GYPPED

A songwriter noted for his wit, or perhaps it is sarcasm, was lounging in a publisher's office when he overheard someone bragging about never being "gypped."
"Never was gypped?" queried the songwriter, "then start writing songs."

FIELDS SUES "BON BON BUDDY" CO.

Eddie Fields filed suit last week against the Bon Bon Buddy Company and Alfred C. Davis, in effort to recover the sum of $155, alleged to be due him for a week and a half salary.

DRAMATIC and MUSICAL

LOWELL SHERMAN AS DOPE FIEND GIVES FINE PERFORMANCE

"MORPHIA," play in three acts, from the German of Ludwig Herzer, adapted by R. Dunlan McNab. Presented at the Eltinge Theatre Tuesday afternoon, March 6.

CAST

Julian Wade.....Lowell Sherman
Mrs. Morrison.....Alice Fleming
Dr. Grant.....Albert Tavernier
Nurse Margaret.....Olive Tell

The play is being presented as the newest of the special matinee series. Lowell Sherman gives a remarkable performance as a dope fiend who struggles against love of the narcotic and a woman. From a practical and medical standpoint the show is apt to mislead the audience when the addicted one manages to satisfy the terrible craving for the drug by merely fighting against it, and taking the woman who offered her body in an effort to save him.

Sherman has the rôle of Julian Wade, a writer, addicted to the drug habit for several years, due to the fact that he has been abused by a former love. Olive Tell, as Nurse Margaret, is the childhood sweetheart of Wade who has always loved him, since both were children in Scotland. Nurse Margaret comes to the apartment of Wade, clad in her regulation outfit, and wants to help the writer give up the use of opiates. In the struggle that follows, she offers herself to him, or as he says, became his wife. In the early hours of the morning he is through with drugs and throws away his hypodermic syringe. Sherman in the meantime does some sensational work, reproducing all of the facial and other expressions that go with the plight of a fiend who is unable to take his dope at his usual time.

Olive Tell shines also with her art and does unusually well in her part of the struggle and sacrifice. Between the two principals of the cast the play is done minus any stigma that might ordinarily attach itself to a play of this sort.

Others in the cast helped considerably, Alice Fleming doing the old Scotch servant and Albert Tavernier was the doctor.

Probably, to adapt the play in a way that would be more truthful to the hard and fast facts regarding the stopping of a long standing drug habit, would have detracted from the dramatic force and heavy moments of the piece. A dope play that would really help the thousand and one drug addicts would not be amiss. However, there is nothing about "Morphia" that is repulsive in any way and the performance of the actors is worth seeing.

ENCHANTED COTTAGE REHEARSING

Arthur Wing Pinero's latest play, "The Enchanted Cottage," was replaced in rehearsal this week by William A. Brady. The play will open out of town the early part of next month and will be brought in the following week for a metropolitan showing.

LINA ABARBANEL SIGNS

Lina Abarbanel is to be featured by Carle Carleton in "A Javanese Doll" the latter part of April. The play is an Austrian product, written by Rudolph Lothar, which is being adapted for its American presentation by Clara Kummer.

"MR. BLIMP" NEW PLAY NAME

John Henry Mears has changed the title of his piece from "The Blimp" to "Mr. Blimp." The piece is now at the Olympic Theatre, Chicago. Herbert Corthell is featured in the cast.

"MINNIE AND ME" NEW MITZI SHOW

"Minnie and Me" has been chosen as the title of Mitzi's new starring vehicle which was placed in rehearsal this week by Henry W. Savage. The piece is a fantastic comedy, with music, by Zelda Sears and Harold Levey, authors of "Lady Billy" and "The Clinging Vine." It will open out of town the early part of April. In addition to the diminutive star, the cast will include Boyd Marshall, Sydney Greenstreet, Vira Rial, Adrian Rosley, Worthe Faulkner, Jeannette McDonald, and others.

Ann Grosvenor Ayres, general press representative for Henry W. Savage will blaze the trail for the new Mitzi show, while Charles G. Washburne has been specially engaged by the Savage office to handle special exploitation for "The Clinging Vine," the other Savage musical piece now at the Knickerbocker.

TO BE "PAPA JOE" AGAIN

"Mister Malatesta," now playing at the Princess Theatre, is to be renamed and commencing this week will be called "Papa Joe," the name under which the piece had a tryout performance in Stamford before coming into New York.

"SPORTING THING" CLOSING

Emily Stevens will conclude her run in "The Sporting Thing to Do" at the Ritz Theatre on March 24. Oliver Morosco, producer of the show, had the theatre on a five weeks' lease at $4,000 a week.

"THE BLOND BEAST," WELL PLAYED AT SPECIAL MATINEE

"THE BLOND BEAST," a comedy by Henry Meyers. Presented at the Plymouth Theatre, special matinee, Friday afternoon, March 2.

CAST

Mrs. Matilda Gretorik....Alice Luckstone
Virginia Baldwin.....Jeanie Begg
Mrs. Hannah Baldwin.....Rita Harlan
Dr. William Nugent.....Joseph Sheridan
Adam Gretorik, Ph. D.....Arthur Hohl
Channa.....Effingham Pinto

In "The Blond Beast," Henry Meyers has selected for his "beast" a burly inhabitant of our own West Side, and around him has showered dialogue that smacks more of some foreign sage than it does of a new American author. The whole is fairly amusing and supplies an entertaining hour or two, for it has some excellent spots, despite a few absurd stretches.

Arthur Hohl, as Adam Gretorik, Ph.D., the title rôle, is a sort of modified "Hairy Ape," for with his brutal activities is mixed a certain amount of mentality. He might enter a drawing room, and is apparently a very intelligent person, yet at the slightest provocation he is ready to enjoy any sort of fistic fray, and is not altogether averse to a verbal scrap.

Although big mentally and physically, the beast is finally tamed by a woman, Virginia Baldwin, played by Jeanie Begg. This girl refuses to be either laughed, or argued down in any way, and soon the beast changes from a lion to a lamb. In the meantime the action is more material than it seems offhand. Channa, a disciple of Buddha, spills much Hindoo philosophy, and does some stunts effectively.

As the blond beast Arthur Hohl put much force and vigor into the rôle, adding a bit of the fantastic at times. Effingham Pinto, as the Hindoo, proved to be wholly adequate, being suave, as such rôle calls for, yet always plainly understood. Jeanie Begg, as the heroine, managed to get through her performance in commendable style, and the rest of the cast helped to encourage the producer to try the play for an evening production.

"PASTEUR" NEW HENRY MILLER PLAY AT THE EMPIRE

"PASTEUR," a drama in five episodes, by Lucien Guitry. Adapted for the American stage by Arthur Hornblow, Jr. Produced at the Empire Theatre, Monday evening, March 12.

CAST

Bigo.....Hartley Power
Dalimier.....Frederick Lewis
Raulin.....Lyons Wyckland
Roux.....Hubbard Kirkpatrick
Bergeron.....Edward Mackey
Edouardes.....Frank Hay
Louis Pasteur.....Henry Miller
President of Academy.....Howard Kyle
Dr. Poggiale.....Wilson Reynolds
Dr. Guerin.....Leslie Stowe
Dr. Balard.....Elmer Brown
Baron Larry.....Stephen Wright
Prof. Colin.....Louis Renault
Joseph Meister.....William Pearce
Theodore Meister.....A. G. Andrews
Dr. Grancher.....Albert Bruning
Henri.....David Belridge
President of Republic.....E. Fielding
Attendants, students, members of the Academy of Medicine, etc.

Henry Miller, who plays the leading role, is not altogether new to the vehicle, having played in it last season on the Pacific Coast. Consequently, his performance was smooth and well done throughout the five episodes. Last year the drama was seen in France when the centenary of Louis Pasteur's birth was celebrated. The play itself has a moral lesson, it being brought out that, while many great steps have been taken to combat disease, by science, nothing has been done to do away with the causes that make nations go to war with all of its subsequent suffering and destruction.

In the first episode Pasteur is seen in his laboratory, having been made a professor at a university three years before. As his students assemble for the lecture, news of the impending war is in the air, and soon the war breaks with the subsequent dispersing of the students. The professor is saddened as he sees his students go away and is thinking of returning the decorations received from Germany.

In the second episode he is seen delivering a lecture in the assembly room of the Academy of Science, while doctors of course are skeptical and ridicule his theories. This is made effective by having various physicians attending the address seated in parts of the theatre and heckling the speaker, etc.

The third episode concerns a true incident in the life of Pasteur, the checking of hydrophobia by inoculation, the first experiment being made on a boy who was bitten by a mad dog. This took place in 1885.

The boy who has been treated is seen in the fourth episode, and the doctor's love for children is shown, etc., and the next scene shows his hour of triumph, when the President of the Republic and other great men pay tribute to him at the Sorbonne.

Mr. Miller's impersonation of Pasteur is done with care and artistry, being at the age of 22 at the opening of the play and then appearing as middle aged and older in subsequent scenes. All of the characteristics of the great physician are produced with minute care by Miller and the contrast is well done, when he is a feeble old doctor trying to prove his theory. His performance gives one an excellent idea of how the discoverer of great things must have lived. The rest of the cast was excellent, being composed wholly of men and one child actor. The piece has sufficient dramatic force and easily holds the interest throughout the five episodes.

Andrew Mack is now playing the role of the Irish father in "Abie's Irish Rose."

CHILDREN TO PLAY "MERTON"

With an all-children cast from the Professional Children's School, the board of directors of the school and a group of prominent women, with the permission of the authors, will present a special matinee production of "Merton of the Movies" at the Cort Theater, April 12 for a building fund for the school. Billy Janney, who plays the part of Jimmy in the original production, will be Merton.

MOROSCO CASTING FOR STOCK

Leslie Morosco, artists' representative, who recently cast the entire company for "Mon Papa," Oliver Morosco's next production, is engaged assembling two stock companies for Henry Duffey, the Washington stock company impresario, who recently acquired two new theatres for stock productions.

"KING LEAR," WITH REGINALD POOLE LATEST REVIVAL

"KING LEAR," by William Shakespeare. Presented at the Earl Carroll Theatre, Friday afternoon, March 8.

CAST

Earl of Kent.....Moffat Johnston
Earl of Gloucester.....Arthur Hughes
Edmund.....Lawrence Cecil
Lear.....Reginald Poole
Goneril.....Winifred Johnston
Regan.....Kirah Markham
Cordelia.....Genevieve Tobin

(Courtesy of Arthur T. Hopkins and F. Ray Comstock)

Duke of Albany.....Paul Huber
Duke of Cornwall.....Frank Arnold
Duke of Burgundy.....Jameson Reilly
King of France.....Gregory Safranac
Edgar.....Lawrence Tibbett
Oswald.....William Austin
Curan.....Norman Cope
Fool.....Beata Karm
Knight.....Charles Bradley
Gentleman to Cordelia..Gregory Safranac
Servant to Cornwall.....Jameson Reilly
Old Man.....Norman Cope
Messenger to Albany.....Jameson Reilly
Doctor.....Norman Cope
Captain employed by Edmund.
Frank Arundel

The season's newest contribution to the Shakespeare revivals is a series of special matinees done by Reginald Poole, who has selected as his play "King Lear." Practically everything connected with the production proved disappointing to the patrons, who could not see either Mr. Poole's idea of costuming, or his choice of cast for the various characters. Beginning with Poole himself, who played Lear, who failed to make any impression at all as voice for one thing, is not suited to the strong lamentations uttered by that character, and going down to the minor characters, few seemed to have been fitted for their respective roles.

At best the play is one of the most difficult of Shakespeare's works to produce and few have attempted it. Yet Poole has gone so far as to costume the players in the dress he thinks worn by folks in that period when the Bard of Avon was a boy. For this there is an explanation on the program, and the student Poole defends his course, meantime telling what he thought of Shakespeare's intelligence.

A few bright spots among the cast, and very few, were supplied by Moffat Johnston as Kent, Arthur Hughes as Gloucester, and Kirah Markham as Regan. The Cordelia of Genevieve Tobin was impossible and worse; Beata Karm, in the fine role of the Fool, did what might have been expected of a slim little actress wholly unfitted for the part.

Outside of its being a Shakespearean production, the play was presented about as poorly as anything seen on Broadway in some time.

The Musical Heberts have closed with Dan Sherman's show.

Ruth Thomas opened with the Poli Players, New Haven, lst week.

Harrison and Moss have opened a tour of the Keith Southern time.

Sir James Dwyer has teamed up with Grace Orma, in a new comedy act.

Jesse L. Lasky is leaving New York next week on his return trip to Hollywood.

Joe Young, the composer, will sail for a three months' vacation in Europe early in April.

Gus Thorne is now stage manager for "Abie's Irish Rose" at the Republic Theatre.

Hibbert and **Barlow,** minstrel comics, are framing a new blackface act for vaudeville.

Pat Patterson opened at the Pleasure Park, in Evansville, Ind., this week for an indefinite run.

Dave Wallace is handling special exploitation for Ethel Barrymore in "The Laughing Lady."

Hazzard Short sailed Saturday on the *Majestic* to stage the new "Music Box Revue" in London.

Marie Smith has been added to the cast of the new revue at the Peek-Inn cabaret, New York.

Jane Salisbury and **Answorth Arnold** will join the Academy Players, Richmond, Va., this week.

Thomas and **Hayman** and the **Courtney Sisters,** dancers, have joined the cast of the Connor Revue.

Paul Ryner has returned to show business after a retirement of two years spent in commercial lines.

Will Roehm, of Roehm and Richards, has recovered from his recent illness and is back on the job again.

Nan Halperin has been routed over the Pantages Circuit. She opened last week, offering a new song cycle.

Rosa, singing violinist, formerly of Rubini Rosa, played the Rialto Theatre, Chicago, for a full week, (March 5-10).

William Hally and **Arthur Prince** will sail for London in June, where they will produce several vaudeville acts.

Clarence Hibbard, minstrel comedian and tenor, will leave for the road shortly to play a route of small towns up state.

Joe Baum returned to New York last week after touring the West with Billy "Swede" Hall for the past few months.

Edgar Stehli, Irving Dillon and **Helen Westley** will appear in support of Dudley Digges in "The Adding Machine."

Norman Trevor has been signed for a prominent role in "The Mountebank," to be produced by Charles Frohman, Inc.

Demarest and **Collette** opened in Philadelphia on Monday, and will play about six weeks in that city and its vicinity.

Golden and **Lewis** will open Thursday in New Bedford, Mass., where they are beginning a tour of the New England houses.

Montagu Love is working again in the film production of "Little Old New York," having recovered from an attack of the grippe.

ABOUT YOU! AND YOU!! AND YOU!!!

Williams and **Howard** are rehearsing a new comedy act, "Money Men," which they will shortly offer in the local vaudeville houses.

Mary Dawn will leave for Los Angeles on Thursday, where she will appear in Mae Murray's new motion picture production.

Frank Conroy has been added to the cast of "Sold," the new Porter Emerson Browne play, which Mr. Browne is presenting on tour.

Robert Warwick and **Hazel Dawn** will try out "Guilty," with the Marshall Players at the Lyceum Theatre, Baltimore, next week.

Ruth Thomas has joined the Poli Stock in New Haven, Conn., as ingenue, to fill the place of Georgianna Hewitt, who died recently.

Benny Barton and his company of ten people opened for a tour of the Keith Circuit at the Eighty-first Street Theatre on Monday.

Charles Bartholomew has replaced Charles Knight in "The Last Warning," at the Klaw Theatre, placed through the Murray Phillips office.

Harold Kennedy, the stock actor, has returned to vaudeville and is appearing in a new single, "The Lost Art," at Proctor's, Troy, this week.

Theodore Adolphus and his company will play six weeks in the Loew Pacific Coast houses; three in San Francisco and three in Los Angeles.

Estelle Beno, assistant to Danny Simmons, the Keith booker, was confined to her home for several days last week, with throat trouble.

Grace Clarkson has been added to the cast of "The Broadway Bathing Beauties," a new girl act Harry Walker is preparing for vaudeville.

Julia Arthur presented Nemo, the elephant which E. F. Albee purchased for $5,000 from Singer's Midgets, to the city of Cleveland last week.

Billy Holly has severed connections with the Harry Weber agency to enter vaudeville as a member of the act known as "Dancing Ala Carte."

Phil Dwyer and **Dorothy Raymond** are in Philadelphia this week breaking in a new act. Miss Raymond was formerly with Jule and Raymond.

J. Clifford, hypnotist, is requested to communicate with Henry Chesterfield, secretary of the National Vaudeville Artists, on a matter of importance.

Raymond Hackett, who recently closed with "Glory," has been signed by George M. Cohan for the London company of "So This Is London."

Jack Richardson, the motion picture actor, has come on from California to appear with Dorothy Dalton in her next screen production, "Fog Bound."

Sylvia Clark opened this week at Kansas City, on the Orpheum Circuit, after a sojourn in a Shubert Vaudeville Unit which closed several weeks ago.

Dan Downing and **Eddie O'Rourke** have formed a vaudeville alliance and are appearing in the current revue at the Green Mill Gardens, Chicago.

William McDonald, who had been assistant manager of the Hippodrome, Baltimore, is now connected with the chief booking office of the Loew Circuit.

Harold Seton is returning to the stage this week in Belasco's "Comedian." While temporarily out of the profession Seton contributed to various publications.

Blackface Eddie Green was added to the cast of "Liza" when the colored revue moved into the Bayes Theatre from Daly's 63rd Street Theatre last Monday night.

Robert Strange has joined the cast of "Sold," the new Porter Emerson Browne play which is being presented on tour prior to coming to a New York playhouse.

Jack Kramer, formerly of Kramer and Johnson, and Jean Breen of the "Love Shop" have formed a partnership and will be seen in a new act over the Keith and Orpheum time.

Francis Renault is closing his Shubert vaudeville engagement in a week or so and his act is being considered for featuring in a number of the big midwest picture houses.

The Watson Sisters are now appearing in motion picture houses, having played the James, Columbus, Ohio, last week and scheduled for the Lafayette, Buffalo, this week.

Ruth Robinson has been signed for the ingenue role in William Hawthorne's musical comedy, "Daisy Won't Tell," which takes to the road the latter part of this month.

Ruth Carson and **Frank Ferris** have been added to the cast of "Daisy Won't Tell," the new musical comedy which Billy Hawthorne is grooming for a tour of the one-nighters.

Dorothy Faye, who was absent from the cast of "The Gingham Girl," at the Earl Carroll Theatre for more than a week on account of illness returned to her part last Thursday night.

Lillian Taiz, of the "God of Vengeance" company, is planning a vocal concert tour, and will make her debut at Aeolian Hall shortly. Her role in the play permits of some singing.

Thomas Mitchell, who plays Adolphe in "Kiki," is directing the production of "Sandro Botticelli," opening at the Provincetown Theatre on March 25, with Eva Le Gallienne in the stellar role.

Mrs. Sidney Harris, wife of the manager of the George M. Cohan Theatre became the mother of an eight-pound daughter at Stern's Sanitarium last week. Mother and daughter are doing well.

Edna Hibbard, appearing in "The Rear Car," at the Cort Theatre, Chicago, has tendered her notice and is awaiting the arrival of a successor to leave the company and return to New York.

Irene Castle will head a road company of her own, opening for a four weeks' tour on April 2. She will be assisted by William Reardon, the Duke Wellman Orchestra and her Fashion Revue.

Violet Palmer, the motion picture star who will be seen in vaudeville with an act of her own shortly, will render a piano recital for radio broadcasting next Tuesday, from station W. O. R., in Newark.

Sargent and **Marvin** have been routed over the Orpheum Circuit and opened at Winnipeg on Sunday, March 11th, appearing on the same bills with the Four Camerons, with whom they will do an afterpiece.

Virginia Howell has been engaged by Margaret Anglin to appear with her in "The Woman of Bronze," which she is reviving for an extended tour. The play will tour the South en route to the Pacific Coast.

Mary Washburn, pianist and dancer, and **Mary Lawlor,** singer and dancer, both graduates of the "Ziegfeld Follies," will open in vaudeville shortly in an act in which Ned Wayburn is said to have an interest.

Bernard and **Garry** were compelled to cancel this week's engagement at Keith's Palace, New York, owing to an attack of "flu" which confined Sid Garry to his bed. They will appear there in two weeks instead.

Horace and **Lee Sierack** have returned from Australia and have opened for a tour of the Ackerman and Harris theatres with a new act called "The Miracle Girl," in which they will be seen in New York in a few months.

Jack Franks joined the cast of "Abie's Irish Rose" this week, replacing Bernard Gorcey, who handed in his notice to go with "Wildflower." Franks played in the show when it had a 40 weeks' run on the Coast.

Michael Mindlin, producer of "The Last Warning," became the father of a seven and one half pound son at the family residence in Far Rockaway last Sunday. The youngster will be named Michael McHugh Mindlin.

George Barnes is now playing leads with the President Players, Henry Duffy's stock company at the President's Theatre, Washington. He joined this week playing the Cohan role in "The Meanest Man in the World."

Edward Childs Carpenter, playwright and president of the American Dramatists Society, sailed for London last week. While abroad he will divide his time between a holiday and putting the finishing touches to a new play.

Eddie Melsher, Lester Swade, Henry Thorne, Charles McNeill, Jack Stevens and **George Fitzgerald** are appearing at the Strand Theatre, New York, this week in a burlesque dancing act called "Lilies of the Field," produced by Walt Kuhn.

Tom Douglas, who is being featured in "When Love Is Young," the Lewis and Gordon vaudeville act, has been signed by George C. Tyler to play the role of Merton in the forthcoming London production of "Merton of the Movies."

Sam Rose, who was seen with Hugh Herbert for seven years, the last time being with "Mind Your Business," is now doing his own act, having combined with Laura Lyman in an offering written by Searly Allen, called "The Love Law."

Kathryn Sheehan, who has been one of the treasurers at the Strand Theatre since that house opened has resigned her position and will enter the millinery business on March 15th. Miss Sheehan will conduct the "Kathryn" shop at 161 West 44th Street.

George Barnes, who has been leading man in the Wilkes Stock companies in Los Angeles and Seattle made his Eastern debut last Monday by appearing in the leading role of "The Meanest Man in the World," with the stock company at the President Theatre, Washington, D. C.

Sylvia Wallack, who has been secretary to Harry Walker for several years, has been promoted and hereafter will route the tabloid revues which are to be sent over the newly formed "cabaret circuit" which will be officially launched by the Walker office the latter part of this month.

AL JOLSON

JUST MAKES THE AUDIENCE HOWL SINGING HIS NEW NOVELTY SONG SENSATION

A GENUINE NOVELTY!

CRYING FOR YOU

ANOTHER HIT BY THE WRITERS OF "WHY SHOULD I CRY OVER YOU?"

By NED MILLER and CHESTER COHN

THE WO

WHEN T
COME TUN

By RIC HOV

GREAT BALLAD W
CHA LYR

JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A SNAPPY SYNCOPATED SONG FOR FOX TROTTERS

Words and music by PERCY WENRICH

A REAL BALLAD REA

IN A
OF TH W
ALL O

By JESSE CRA D a

London' Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.

SAN FRANCISCO
Pantages Theatre Building
BOSTON
121 Tremont Street
DETROIT
144 West Larned St.
CINCINNATI
111 East 9th Street
TORONTO
193 Yonge Street

LEO
711 Seven
LONDON, W. C. 2, ENGLAND—138 Charing

OOT, TOOT, TOOTSIE GOO-BYE

By GUS KAHN, ERNIE ERDMAN and DAN RUSSO

WO R SONG!

T LEAVES

UNLING DOWN

RIC HOWARD

WONDERFUL MELODY

CHA LYRIC

A REAL NOVELTY BLUES WITH A SINGABLE LYRIC

YOU'VE GOT TO SEE MAMMA EVERY NIGHT

(OR YOU CAN'T SEE MAMMA AT ALL)

By BILLY ROSE and CON CONRAD

A SMASHING SONG HIT. GET IT NOW!

REAT HARMONY SONG!

ORNER

H WORLD

OR OWN

RAV D and GUS KAHN

AN ARABIAN LOVE SONG OF BEAUTY

FLOWER OF ARABY

By RICHARD CHERKASKY, LUCIEN SCHMIT and LOU DAVIS

AN INFECTIOUS MELODY A LYRIC OF CHARM

RST, Inc.
enth, New York
AUSTRALIA, MELBOURNE—276 Collins St.

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MINNEAPOLIS
235 Loeb Arcade
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1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street

London' Newest Waltz Hit!

LOVELY LUCERNE

The Swiss Waltz with a Yodel.

MELODY LANE

COMPOSERS' SOCIETY PLANS SUITS AGAINST BROADCASTING STATIONS

Radio Stations Notified That Licenses Must Be Taken Out on or Before March 15th or Stop Broadcasting Copyrighted Numbers—Test Suits Will Immediately Follow

It has been definitely decided by the American Society of Composers, Authors and Publishers to file infringement of copyright suits against radio broadcasting stations which have not been licensed by the society and which persist in sending out restricted music. Notice to this effect has been served on the stations by J. C. Rosenthal, general manager of the society, in a latter which gives the radio people until March 15 to make application for a license to broadcast the organization's music, or refrain from unlawful infringement.

The society will endeavor to force the issue as soon as possible and is seeking a test case at once in order to establish a precedent. Little expense will be attached to the filing of the suits in the United States courts, according to Mr. Rosenthal, the greatest expense being incurred in gathering evidence, and this is being done by the usual staff of the society that watches out for violators of the copyright law in their respective territories. The receiving set installed in the society's rooms and the published programs are another easy source of collecting evidence against the various stations. Yearly retained attorneys, in different parts of the country, will represent the society in its suits against radio stations the same as they do in actions against movie houses.

Two conferences between the several large radio organizations and the A. S. C. A. & P., held last Fall, resulted in closer co-operation with those radio people who conceded that the society was fully entitled to compensation for the use of its music as prescribed by law. However, they put forward the plea that they were not making any money out of the radio craze due to wholesale infringement of their various patents, and that they did not know what the government was going to do about the radio situation. Since then the government has placed control of the broadcasting stations in the hands of the Secretary of Commerce, but this makes no material difference to the stations and their broadcasting of the society's music, in the opinion of Mr. Rosenthal and general counsel Nathan Burkan.

Despite the dodging of the issue by most of the radio stations, a few of the most important ones, as mentioned by them at conference, were willing to take out a license if they could see their way clear to do so. No revenue, they said, was coming in from the broadcasting of music, etc., but it is a well known fact that millions of dollars worth of radio sets and parts have been sold.

The letter sent to all broadcasting stations in the United States follows in full:

March 8, 1923.

ALL BROADCASTING STATIONS:

We have heretofore notified you of our intention to enforce the provisions of the Copyright Law with respect to the unlicensed broadcasting of copyrighted musical compositions belonging to members of this society.

This is our final notice to all stations which have not applied for and secured our license, that on and after March 15, 1923, we shall "listen in" to ascertain if you are using the musical works of our members, in which event we shall institute legal proceedings to collect the damages as provided by the Copyright Law.

To avoid any misunderstanding you are hereby advised that the members of this society have, by contract in writing, assigned to us the exclusive right to license the public performance of their works at all broadcasting stations; that the possession of a printed copy or orchestration of copyrighted music does not imply or convey any right to public performance thereof for profit, irrespective of whether such printed copy is received as a gift, obtained by purchase or otherwise; that no agent, employee or representative of any member of this society is vested with authority or power to grant, under any circumstances, any right to publicly perform for profit the musical compositions belonging to members of this society.

Notice is hereby given of the rescinding and revoking of all temporary licenses heretofore granted.

We trust that you will respect our rights and either secure our license or restrict the use of copyrighted works belonging to our members, a list of which is herewith enclosed.

Very truly yours,
AMERICAN SOCIETY OF COMPOSERS,
AUTHORS AND PUBLISHERS.
By J. C. ROSENTHAL,
General Manager.

R:K
ENC.

MILLS IS ART STORES' TRUSTEE

E. C. Mills, of the Music Publishers' Protective Association, has been appointed trustee for the Broadway Art Stores by Seaman Miller, United States Referee in Bankruptcy.

The Broadway Art Stores filed a petition in bankruptcy several weeks ago, owing music publishers about $14,500, and the business since sold by Mr. Mills, one of the receivers then, to the Ritz Music Shop Company.

BERLIN BOOSTS CLUB RATE

Beginning April 1, Irving Berlin, Inc., is raising the subscription price of its orchestra club to $3 per year. At present the Berlin price as well as that of most houses is $2 per year for about 24 orchestrations.

MILLS GOING TO LONDON

Jack Mills will leave early in May for a visit to Europe. He plans to be away for about five weeks.

RECEIVERS FOR STEEL CO.

Receivers have been appointed for the L. R. Steel Company, Inc., by Federal Judge Hazel of the United States Court of Buffalo, N. Y., where the general offices of the organization are located.

Schedules have not yet been filed by the bankrupt concern, and music publishers have been asked to prepare their proof of claim. The company, which operates a chain of stores, owes music publishers approximately $5,000.

CAINE OUT OF STARK & COWAN'S

Sid Caine has severed his connection with Stark & Cowan, of which firm he was general manager. Clarence Oshshinsky, formerly with the Broadway Music Corporation, succeeded Mr. Caine last week.

MAXWELL SAILS FOR EUROPE

George Maxwell, of G. Ricordi & Co., and president of the American Society of Composers, Authors and Publishers, sailed Wednesday of this week for Europe, where he will spend the next few months.

MUSIC MEN QUELL FIRE PANIC

Jimmy McHugh, professional manager for Jack Mills, Inc., and Bert Grant of the Mills staff, exhibited unusual presence of mind Sunday night when a fire broke out in the King James Hotel, in West 45th Street.

Perceiving at the first fire gong that the blaze was of little consequence, both music men rushed to a piano in a nearby suite and launched into their new ballad "Out Where the Blue Begins," and played as though they were plugging at the Palace. All of the hotel guests on the floors above the second who were rushing to the street were told that the fire was nothing and were ushered into the room where the piano was being played, and stayed there until the fire department put the blaze out.

Many theatrical folk flocked to the room where McHugh and Grant were playing, including the Althoff Sisters, Crafts and Haley, the Arnots and the Amarous Sisters, and others.

DAVIS TO PUBLISH "PRINCE CUTY"

The Jos. M. Davis Publishing Company, Inc., was organized last week under the laws of the State of New York, and will be the exclusive publishers of the Betty Gulick good-night stories, the first of which has been released under the title of "Prince Cuty." The stories will be published in book form, as one way of releasing them.

The Okeh Record Company, which is making a special release of Betty Gulick's song, "My Mother's Lullaby," is backing the disk with the bedtime story "Prince Cuty," written and told by the ten-year-old author. Other mechanical companies are making special releases of the song, published by the Triangle Music Company, of which Joe Davis is president.

THE RETURN OF THE TANGO

Several of the larger music publishers are preparing for the return of the tango, by putting out selections suitable for such dances, which are being greatly popularized again by Rodolph Valentino and his wife, who have been held over for a second week at Marigold Gardens, Chicago.

Among the tango song publishers are Leo Feist, Inc., which house is putting out a Continental hit, "La Mome," a French composition for the tango by the chef de orchestra of the Follies Bergere, Paris. Another Feist tango number is "Rose of Brazil," by Ray Klages and Billy Faziolli, of Ray Miller's Orchestra.

$200 PRIZE FOR CHORUS

G. S. Haskins Productions, of Hollywood, Cal., is offering cash prizes of $200 for the best second chorus to the song "Just Like a Woman," which is being used in connection with a film of the same title. The prizes are for the purpose of interesting people in the picture as well as the song, and the words submitted must show the different ways in which the expression can be used, etc. The contest closes July 15.

MUSIC MEN'S BALL MARCH 28

On Wednesday evening, March 28, a "Music Publisher's Ball," will be given at Clover Gardens, under the direction of Harry Pearl, manager of the resort who was formerly connected in the music business. A large delegation of publishers, pluggers and others connected with the trade are expected to be present.

WINKLER ON WESTERN TRIP

Dan Winkler, sales manager for Fred Fisher, Inc., left last week on an extensive sales trip through the Middle West, traveling as far west as Kansas City.

MUSIC MAN HAS SON

Ed McCauley, Philadelphia representative of J. H. Remick & Co., is the proud father of a baby boy, who arrived on February 24.

COLUMBIA REPORT SHOWS LOSS

The report of the Columbia Graphophone Manufacturing Company for the year ended December 31, 1922, was issued last week and shows a deficit of $7,323,603, after deducting for all charges, depreciation and inventory adjustment. This is an improvement over the year before, when a deficit of $15,710,300 was reported. The net lose for 1922 was also less, being $3,-010,297, against $4,370,611 the year before. In the report the company is optimistic about future business, expecting a marked improvement during the coming year and pointing out that during the past year the deficit was more than halved.

FOREIGN MUSIC MEN COMING

Representatives of the German and Austrian authors and composers' societies are expected to arrive in this country about the 15th of the month for the purpose of making a reciprocal agreement with the American Society of Composers, Authors and Publishers.

If consummated, this agreement will greatly enlarge the catalogue of the A. S. C., A. & P. in this country, as well as increase the revenue abroad, for the performing rights of the American song products. Negotiations with the French society are also pending between them and the American organization.

NATE BIVENS RECUPERATING

Nate Bivens, colored song writer, who fifteen years ago was a figure along music row but who for a number of years has been confined in the Mattewan State Hospital at Beacon, N. Y., suffering from a mental breakdown, is recovering. In a letter written to a music publisher last week Bivens shows that he is in touch with the music business and the tone of his letter indicates that his mind is returning to normal. Bivens had a song hit many years ago called "Deed I Ain't Seen No Messenger Boy."

WIFE HELD FOR WRITER'S DEATH

SAN FRANCISCO, March 12.—Mrs. Grace Cheney Baratti, charged with the killing of her husband, Harry, songwriter and composer, continues to puzzle the authorities. She maintains a Sphinz-like attitude since her arrest, reiterating that her husband killed himself on account of financial troubles. Beyond this she refuses to talk about either the case or herself.

Baratti was found shot in his apartment here on December 2.

TELL TAYLOR SHOWING SONGS

Tell Taylor, Chicago song writer and publisher, is spending a week in New York showing some of his new songs to local publishers. Taylor is now making his home in Findley, Ohio, and is contemplating locating in New York.

ROSE FISHER IN NEW POSITION

Rose Fisher, for a number of years with the Broadway Music Corporation, and more recently with Sherman, Clay & Co., is now connected in the professional department of Beilin & Horowitz.

MILLS GETS "OLD BOMBAY"

Jack Mills, Inc., has taken over from the Cameo Music Company the oriental foxtrot "In Old Bombay," by Mickey Caleo, a young writer from up the State who recently joined the Mills staff.

OTTO HILLE RECOVERS

After an absence of two weeks due to illness, Otto Hille is back at his desk at Ager, Yellen & Bornstein, where he is head of the band and orchestra department.

BURLESQUE

MUTUAL CLOSES SEASON ON APRIL 7

NEW CIRCUIT A SUCCESS

It has been announced at the headquarters of the Mutual Burlesque Association that the regular season of the circuit will close Saturday night, April 7th.

This will complete a thirty-week season of one of the most successful burlesque seasons ever enjoyed by a circuit for its first season.

Under the arrangements of the present conditions most of the houses on this circuit have made money and some houses have made considerable, whereas in the past they were just getting by or losing money.

The Olympic has enjoyed a better season financially than it has in some time. The Star and Gayety, Brooklyn, have done exceptionally well with the Mutual shows, although the first few weeks the business was not the best, but around the middle of October the change came overnight and Sam Raymond can now say that he put the two houses over on the right side of the ledger.

At the Lyric, Newark, the business has been very good all season, although it fell off a bit on some weeks due mostly to the fact, it is said, to the fault of some of the shows not being good.

Since Lew Epstein's Majestic at Scranton has been playing the Mutual shows, Epstein has made, it is claimed, over $20,000, which offsets his losses he had during the time the Columbia shows played his house. It is said that Epstein's losses were close on to $8,000 during that time.

Vail's and McGrath's houses in the Middle West have been doing very well with the Mutual shows, until they started repeating, it is claimed.

According to the present, Vail told the CLIPPER representative in Cleveland, Sunday, that he intended to place his four houses in stock. The New Empire, Cleveland, will open with stock on April 1st; the Peoples, Cincinnati, April 8th; the Gayety, Louisville, on April 15th, and the Broadway, Indianapolis, on April 22nd.

His idea is to move the principals each week, the cast playing the New Empire will go to Cincinnati the following week and so on.

Joe Howard's Bijou, Philadelphia, will go into stock on April 2nd.

With the Bijou going into stock there is no doubt but that the Folly will do the same thing about the time the Bijou changes its policy.

Morris and Bernard's "Step Along," instead of laying off this week is playing the Plaza Theatre, Bridgeport, for the week. "Laughing Thru" plays the Plaza, Springfield, next week, the house paying eleven hundred dollars for the show, which will go on in tab form.

It is expected that the houses around New York will play a few weeks extra time after the closing of the regular season. The Olympic, New York, the Star and Gayety, Brooklyn, and Lyric, Newark, will be the last to close.

The season at the New Empire, Cleveland, closes March 31; at the Bijou, Philadelphia, and Folly, Baltimore, March 31; Peoples, Cincinnati, April 7; Gayety, Louisville, April 14; Broadway, Indianapolis, April 21.

The shows will play the Eastern houses which will continue on the Circuit and also the Garden Theatre, Buffalo. Most of the theatres at this writing are scheduled to keep open until the third or fourth week in May.

COMPLIMENT FOR BURLESQUER

The Toledo *News-Bee*, in a recent issue devoted considerable space to Burton Carr with the Jack Reid "Record Breakers" show. It said:

"Burton Carr, whose really fine singing voice is one of the outstanding features with the Jack Reid 'Record Breakers' show at the Empire this week, is a graduate from light opera.

"Doomed to play minor roles in these organizations, Carr, who is an exceptionally good actor, conceived the idea of trying his talents on burlesque audiences. His success has been phenomenal. So much so, that the impresarios of the Columbia circuit have asked him to recruit others of his ilk for the various attractions on the wheel.

"One chap like Carr can do more to advance burlesque standards than the insertion of so-called comics with 'names,' but whose material is all too frequently of an ancient vintage."

REIDER IS GAYETY MANAGER

LOUISVILLE, KY., Mar. 10.—Sam Reider is now managing the Gayety Theatre, this city, playing the Mutual Burlesque Circuit shows. Reider represents Vail and McGrath of Cleveland.

LA FOYE BREAKS LEG

CHICAGO, Mar. 12.—Walter La Foye, straight man of the "Bon Tons," fell and broke his leg today, while fixing a radio. He is in a local hospital.

GRACE KENNY DIVORCED

Grace Kenny, a member of the "Maids Of America," has received a decree of absolute divorce from Tom Herbert. It was granted last week. She was awarded the custody of their nine-year-old daughter.

NELLIE CRAWFORD LOSES FATHER

Nellie Crawford reports the death of her father, a sergeant in the World War, who died in Liverpool, England, February 23. Miss Crawford is playing in vaudeville at present.

McNALLY AND DEVERE IN STOCK

CLEVELAND, O., Mar. 12.—Chas. "Tramp" McNally and Mitty Devere are appearing at the Star in stock burlesque, in this city. Devere has been here seventeen weeks.

HARRIS BACK IN NEW YORK

Arthur Harris has returned to New York. He arrived from the Coast, Sunday, where he has been since early fall. Harris formerly managed the Jean Bedini shows.

PAYS TO BE A CHORUS GIRL

Dorothy A. Stokes, of 33 West Fifty-second street, a chorus girl, blond of hair and pretty as to features, has made a success of the chorus, if the evidence revealed in the divorce suit filed by Mrs. Gertrude Jennings Hine from her husband, Francis Worthington Hine checks up.

Miss Stokes now living at the Hotel Netherland, testified that she had been a ballet girl in "He Who Gets Slapped," which played at the Fulton Theatre, and was also in the chorus of the Arthur Hammerstein musical show, "The Blue Kitten." She has not worked since last June, but occupied an apartment at 33 West Fifty-second street for which she paid $210 a month. With her lived her sister and a maid, referred to as Ophelia.

Miss Stokes was named as co-respondent in the case of Mrs. Hines against her husband and was also served, she said, with a copy of the summons and complaint. She said she took it up with Mr. Hines but he told her to do nothing about it. That was the reason she put in no answer.

A decree of absolute divorce for Mrs. Hines was recommended by the referee.

DIVIDEND FOR COL. CIRCUIT THEATRES

TEN PER CENT FOR FOUR

At a directors' meeting of the Columbia Burlesque Circuit held recently a quarterly dividend of 10 per cent was declared in favor of the stockholders of the theatres controlled and operated by the circuit in Baltimore, Washington, Cincinnati and Kansas City. These theatres, which are the Palace, Baltimore; Gayety, Washington; Olympic, Cincinnati, and Gayety, Kansas City, have been known as "blue ribbon" houses of the circuit, and despite the fact that business has been off in most of the houses on the circuit it has held up very big in these houses and will probably prove as big as it has in seasons heretofore.

Should the business hold up as expected these houses will be able to show on the 1922-23 season profits that will make it possible for the allottment of a 40 per cent dividend to the stockholders. The dividend which was voted covered the period for the business of October, November and December of last year. The payments of these dividends are to be made March 15.

PICTURES ON TRAIN

CHICAGO, March 12.—The Chicago and Alton Railroad Company has inaugurated a movietorium car here. As the crack limited Red train pulled out of Chicago for St. Louis an operator began turning the crank of his machine. Passengers looked at a new release cast upon the screen at the forward end of the car.

Officials of the Chicago and Alton expect that other roads will adopt the movietorium car, which will relieve the monotony of long day trips.

NEW THEATRE FOR BROOKLYN

Plans have been filed for the building of a new moving picture and vaudeville theatre, to cost $350,000, in Brooklyn, on Court street, near the corner of Schermerhorn and State streets.

The theatre is to have an entrance near the State street end of the block and will also have one on Court street, and will be built by the Deentraus Corporation, consisting of a group of investors, who secured the property on a 40 year lease last August at a total rental of $2,000,000.

KREMER LEFT $75,000

The Actor's Fund of America, is chief beneficiary of the estate of $75,000 left by Theodore, "King of the Melodramatists," who died in Cologne-Neppe, Germany, on January 14. The playwright's will was filed for probate in the Surrogate's Court last week, and the lists of bequests is headed by one of $20,000 to the Actor's Fund.

Other provisions of the will bequeathed a diamond stick pin to Sam H. Harris, who produced some of Kremer's earlier triumphs. To Al H. Woods, another earlier associate, whose first production came from the pen of Kremer, a diamond medallion was willed.

A sister of the late playwright, Paula Schlomer, of Cologne-Neppe, is residuary legatee. Kremer's father and mother each receive $10,000. Junior Strassman, of Asbury Park, who handled the playwright's American property for years, is bequeathed $7,000. Leo Borel, of 524 West 142nd street, receives $2,000. Mildred Holland receives his portfolios here and Lillian Rittenberg, of Rutland House, London, those in Germany.

"HIPPITY HOP" AT THE COLUMBIA IS FINE COMEDY SHOW

Hippity Hop," Peck and Kolle's show at the Columbia this week is a great entertainment. It has two very funny comedians in Kirley "Shorty" McAllister and Harry Shannon, who keep the audience in an uproar of laughter whenever they are on the stage. It has fine musical numbers that stand out above most seen at this house. It also has pretty girls, clever principals, beautiful costumes, dandy light effects and a great scenic production.

This is the show that took the place of "Joe Maxwell's Varieties of 1922" early in the season, taking over that production.

The book is called "What's Next" and was staged by Matt Kolb. The musical numbers were arranged by Billy Koud.

McAllister and Shannon are featured and show up to a better advantage than we have ever seen them in the past. "Shorty" has many new changes of comedy clothes as has his partner Shannon. The manner in which these two comedians deliver their comedy is most amusing. They are a distinct type of comedians, one will not run across very often. They are funnier this season than ever before and we have been watching them a long time.

A straight man of real class is Joe Forte. This young man changes his clothes, it seems every time he appears. He is a natty, clean cut chap, aggressive in his work and a hard, conscientious worker. He is a great talker and "feeds" the comedians cleverly.

Harold Carr opens in a comedy makup, but after his first appearance, does light character parts.

Hary Anderson is doing character parts, parts, but is used mostly for his singing. He has a good voice, in fact about the best singing voice in the show.

Irene Leary the ingenue, is in many of the scenes and has several numbers, which she put over very well. Miss Leary has a sweet voice and a most pleasing personality. She reads lines distinctly and with ease. She dances gracefully and displays many pretty dresses.

Kitty Madison is seen for the first time in several years in burlesque. Miss Madison is a fast dancing soubrette and a shapely little person, who can put numbers over. Her dresses are attractive.

Mattie De Lece, pretty in form and face, is very pleasing in her work. She has several scenes with "Shorty" McAllister and works up a lot of comedy with that comedian. Her costumes are stunning.

Aline Rogers, a pretty ingenue, takes care of her numbers in good form and appears to an advantage in several scenes.

Nina Mack is playing small parts and what she does, she does well.

Kolb staged a novel opening for his principals, who made their entrances through three street poster boards, except the featured comdians.

The "motion picture" bit offered plenty of comedy done by McAllister, Shannon, Forte and Miss Leary.

Harry Anderson offered a singing specialty in one of two numbers and he put it over.

Miss Rogers' "tough" number took well and went over.

Miss De Lece did very well with her singing specialty in one. She opened with an Italian number and followed it with "Kiss Me Again."

Miss Leary's dancing number with the chorus was well received and went over big.

Misses Madison and Rogers more than pleased with their singing and dancing specialty.

"Caroline" sung by Miss De Lece assisted by Carr, Anderson and the chorus was another hit.

McAllister and Shannon at the opening of the second part put over an eccentric dancing and singing act that the audience couldn't seem to get enough of. They just about stopped the show.

Forte put his "Ideal of a Girl" number over well, assisted by Miss Rogers and ten chorus girls.

Carr and Miss Madison did very nicely with their singing and dancing act.

McAllister, Shannon and Forte in the "baseball" hit were most amusing.

Sugarfoot Snowball, a colored performer, did a mouth organ specialty, down near the close of the show, which easily held attention. This fellow is a marvel when it comes to playing this instrument.

Peck and Kolb have a fine looking chorus of great workers.

"Hippity Hop" is a fine entertainment, and it pleased the Monday matinee house. Kolb staged a good show.

SID.

Tommy Todd will do the advance work for "The Lure," when that piece takes to the road next month.

IN APRIL THE CLIPPER

will be Seventy years old and is going to celebrate its Seventieth Anniversary.

One of the events in connection with the celebration will be the publishing of an

Anniversary Number

filled with interesting facts and stories of its long career in the show business.

Advertising space in that issue will be particularly valuable, but the rates will be the same.

Send in your copy now.

Everybody in the world of theatricals will read it.

NEW ACTS

HERMINE SHONE AND CO.

Theatre—*Regent.*
Style—*Sketch.*
Time—*Thirty-one minutes.*
Setting—*Special.*

From a standpoint of scenic investiture this act of Miss Shone's is one of the finest on the circuit. While none of the scenes is pretentious they are all adequate, there being six different sets altogether, and, as far as action is concerned, nine scenes. The story concerns itself with the emotional reaction of a girl whose hand is being sought in marriage by her rich employer and an impecunious young man who has nothing to offer but love and ambition. Each of her suitors starts to describe what married life to the other would be like, the particular period of the married life being acted out by the cast concerned. Naturally, each suitor, in seeking to make his own position stronger, exaggerates the disadvantages of life with the other, this furnishing the excuse for most of the comedy. The poor boy shows that if she marries the rich man she will have a woman appointed as guardian over her to teach her etiquette, that her every movement will be ordered and that she will have no pleasure in his few minutes with her, her every natural emotion being stifled. This scene ends with her flying into a tantrum and tearing off her expensive but exceedingly hideous gown. According to the wealthy suitor, life with the poor lover will resolve itself into a continual battle to make the installment furniture last until the final payments are made. Newport and Coney Island also are contrasted with overdrawn comedy and the last scene takes place back in the girl's sitting room. The poor boy's uncle, reputed to have been wealthy, dies leaving nothing but unpaid bills. On top of this the youth gets a telegram telling him his services are no longer required. The girl is asked to make her choice between the two, the boy eliminates himself but she chooses him nevertheless, and then the rich man magnanimously offers the kid a job at $2,000 a year.

The sketch is so constructed that it is sure-fire for vaudeville, but panders so abjectly to the "masses" that to anyone with an ounce of intelligence it is disgustingly trite. Miss Shone's acting is nothing superior, being for the most part done with an air of burlesque. The young man, in striving to be exuberant, is merely stiff and the rich employer is ideally cast for the role of "villain." The mother-governess role is taken by a woman who does her best with a thankless part. Miss Shone, in some of the scenes, daringly shows her legs. We say daringly, advisedly.

But in spite of all the things that are wrong with the sketch, the acting, the way it drags during scene changes and the hokum, the act is sure-fire and cannot miss in any vaudeville house.

C. C.

HARRY VAN FORSSEN

Theatre—*Proctor's 125th Street.*
Style—*Blackface.*
Time—*Eleven minutes.*
Setting—*In one.*

Harry Van Forssen is a stout chap, who appears in blackface, wearing misfit clothes and opens his offering by yelling the brilliant greeting, "Well, well, h—l!" And after the tumultuous applause which greets this remark, which should live in history, subsides, Van Forssen goes into a routine of talk just as fully as clever as his opening gag. The orchestra leader is used in most of the talk for the purpose of a straight man. After the talk, Van Forssen closes with several verses of a song, "Maybe."

Seriously though, Forssen seems to have the makings of a good small time blackface comedian. If he had the material he would do for the pop house route. But with his present material, all we can say is "Maybe." G. J. H.

CHARLES AND INA BROOKS

Theatre—*Regent.*
Style—*Man and woman double.*
Time—*Twelve minutes.*
Setting—*Special in one.*

Charles and Ina Brooks have an act that possesses many possibilities but must go a long ways before it is good for anything but the smaller or "pop" houses. The story concerns Hallowe'en and the girl who, with her Jack-o'-lantern, is supposed to marry the first man she meets. Charles Brooks is possessed of one of those faces that turn milk sour and he uses it to good advantage. Of course he is not really as bad looking as he pretends to be. There are some very good bits in the dialogue and some clever situations when the lights go out on the man and he is frightened in several other ways. The girl sings, "How Would You Like to Be a Kid Again?" and does nicely and the man cleans up on "For Crying Out Loud," which he handles in a way of his own. The act is nicely set before a yellow and black curtain and the dance finish between the man and girl is good for a laugh. The girl handles the kid dialect well. What the act needs is a little speeding up but will when it gets worked in, undoubtedly prove a good vehicle.

C. C.

"ON THE ROOF GARDEN"

Theatre—*Proctor's 23rd Street.*
Style—*Revue.*
Time—*Twenty minutes.*
Setting—*Special.*

A six-piece orchestra and three girls contribute this offering, which combines songs, dances and instrumental numbers and should do well as a closer on any small time bill.

The set represents a roof garden at night. Lanterns containing vari-colored lights peer through the festooning and lend a colorful touch. The band opens proceedings with a lively air. Two of the girls follow on in old-fashioned costumes and sing "The Bashful Little Girls of Yesterday." The band follows with a selection that gives the boys an opportunity to show themselves as finished musicians. One of the girls returns for a pleasing solo dance, with the singer returning for "You've Got to See Mamma Every Night." Band follows with another lively selection and singer counters with "Lovin' Sam," with girls topping it with a snappy jazz dance for finish.

The act got by to good results in closing spot here and can undoubtedly do as well in closing spot on any small time bill.

E. J. B.

STEVENS AND BRUNELLE

Theatre—*Proctor's 23rd Street.*
Style—*Songs.*
Time—*Fifteen minutes.*
Setting—*Special.*

This mixed team has a well chosen song repertoire that is put over with a rare degree of showmanship that gets the players over to a loud hand in everything they endeavor. A duet, "When I'm All Alone With You," serves to plant them. The girl counters with "Why Do They Call Them the Good Old Days," which contrasts the conveniences of the present to the inconveniences of the past. The lyric is written in a comedy vein that makes for laughs and is sung well by the little lady. The man follows with a telephone song that works into "Lost—A Wonderful Girl." His partner returns in Spanish costume and both join forces in a duet, "My Queen of the Argentine." The girl changes to a Chinese costume and sings the aria from "Madam Butterfly" with the man singing "Song of Honolulu" as a counter melody. Both manage to get in some real good harmony that puts the number over for an effectual closer.

The turn should do well in an early spot on any bill.

E. J. B.

An Ebony Jazz Tune –
Runnin' Wild
As Big a Hit as "HOT LIPS"
An entirely New–and different rhythm–
A Sensational Dance tune–and just as good as a Song

VAUDEVILLE BILLS For Next Week

B. F. KEITH BOOKING EXCHANGE

Week of March 19, 1923

NEW YORK CITY

Palace—Rupert Ingalese—Marga Waldron—Mrs. Valentino—Will Mahoney—Walters & Walters—Bernard & Garry.

Riverside—Kay, Hamlin & Kay—Vadi & Gygi—Millard & Marlin—Redmond & Wells.

Colonial—The Sterlings—Mabel Burke & Co.—Rice & Werner—Pinto & Boyle—The Sharrocks—Bi Ba Bo—Geo. Yeoman & Lizzie—Ben Bernie & Orchestra—Miller & Mack—Dreams.

81st Street—Demarest & Collette—Mary Haynes—Frank Wilcox & Co.—Dooley & Storey—Bobbie Gordone.

Alhambra—Palerno's Dogs—Carter & Cornish—China Blue Plate—Vanita Gould.

Royal—Mason & Shaw—The Show Off—Freda & Anthony—Crafts & Haley—Rooney & Bent—Davis & Pelle.

Broadway—Paramount Four—Kellani & O'Dare—Jim McWilliams.

Jefferson (First Half)—Homer Romaine—Uptown Downtown—Sophie Tucker & Co.—Tom Patricola. (Second Half)—Van Horn & Inez—Eileen—Pauli & Goss—Ernie Golden & Band.

Franklin (First Half)—Stanley & Burns—Lydell & Gibson—Harry Jolson. (Second Half)—Tom Patricola—Stevers & Lovejoy.

Regent (First Half)—Three Richter Sisters—Levine & Ritz—Lillian Shaw—Stevens & Lovejoy. (Second Half)—Mr. & Mrs. J. Barry.

Coliseum (First Half)—Mr. & Mrs. J. Barry. (Second Half)—Carroll & Sedley—Chas. Keating & Co.—Lillian Shaw.

Fordham (First Half)—Carroll & Sedley—Paull & Goss—Lydell & Macy—Vincent Lopez Orchestra. (Second Half)—Creations—Vincent Lopez & Orchestra.

Hamilton (First Half)—Van Horn & Inez—Creations—Walsh & Ellis—Ernie Golden & Orchestra. (Second Half)—Sophie Tucker & Co.

BROOKLYN, N. Y.

Orpheum—Long Tack Sam—Frank Tinney—Polly & Oz—Biltmore Orchestra—Wells, Virginia & West—Mollie Fuller—Von Kovacs & Goldner—Bright Blue Demons.

Bushwick—Two Lusters—Thornton & Squires—Miss Juliet—Zuhn & Dries—Ora Munson & Co.

Rivera (First Half)—Edith Taliaferro & Co.—Sharkey, Roth & Hewitt. (Second Half)—Sharkey, Roth & Hewitt—Uptown & Downtown—Harry Jolson.

Flatbush—Eddie Nelson—Murray & Oakland—Trixie Friganza—Ten Eyck & Wiley.

Far Rockaway (Second Half)—Vaughn Comfort—Lydell & Macy.

BALTIMORE, MD.

Maryland—Fifer Bros. & Sister—Blossom, Seeley & Co.—Santos & Hayes.

BOSTON, MASS.

Keith's—Rekoma—Browne Sisters—When Love Is Young—Rae Eleanor Ball—Valentine & Bell—Dooley & Morton—Irene Franklin—Crawford & Broderick—Mabel Fora & Co.

BUFFALO, N. Y.

Shea's—Ann Gray—Hymack—Fern & Marie—Moore & Freed—Morgan Dancers—Deagon & Mack.

CINCINNATI, OHIO

Keith's — Dezso Retter — Alexanders & John Smith—Senator Ford—Ted Lorraine & Co.—Joe Cook—Al K. Hall & Co.

CLEVELAND, OHIO

Palace—Meehan's Dogs—Vincent O'Donnell—McLaughlin & Evans—Williams & Wolfus.

105th St.—Inness & Ryan—Around the Corner—Gus Fowler—The Briants—Wilton Sisters.

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COLUMBUS, OHIO

Keith's—Paul Sydell—Bryant & Stewart—Francis Arms—Herbert Clifton—Ryan, Weber & Ryan.

DETROIT, MICH.

Temple—R. & W. Roberts—Travers & Douglas—Tom Smith—Southland Entertainers—Stone & Francis—Bostock's Riding School—Rae Samuels—Three Whirlwinds.

GRAND RAPIDS, MICH.

Empress—Joseph Diskay—Dewitt, Burns & Torrence—Snow, Columbus & Hector—Gautier & Pony—Byal & Early.

INDIANAPOLIS, IND.

Keith's—Canova—Anderson & Burt—The Saytons—Jack Norton—Frawley & Louise.

LOWELL, MASS.

Keith's—Rose & Moon—Thomas J. Ryan & Co.—Van Cleve—Tom Kelley—Mohr & Eldridge—Patrico & Sullivan.

MONTREAL, CAN.

(March 18)—Hartley & Paterson—Tunes & Steps—Noel Lester & Co.—Moody & Duncan—Dave Roth—Smythe & Janos.

Princess—Lime Trio—Dotson—Wm. & Joe Mandell—Bert & Betty Wheeler—Patricola—Owen McGiveney—The Wager.

PHILADELPHIA, PA.

Keith's—Runaway Four—Jack Little—Eva Shirley & Co.—Clark & Bergman—Henry & Moore—Leedom & Stamper—Choy Ling Hee Troupe.

PITTSBURGH, PA.

Davis—Bird Children—Rae & Emma Dean—Bert Levy—Leavitt & Lockwood.

PORTLAND, ME.

Keith's—Holland & Odeon—Herbert Denton & Co.—Zeno, Bell & Carl—Seed & Austin—O'Neill & Plunkett—Johrl & George.

PROVIDENCE, R. I.

E. F. Albee—Healy & Cross—Grace Valentine & Co.—Ibach's Entertainers—Gordon & Ford—Kerr & Weston—Claude & Marion.

ROCHESTER, N. Y.

Keith's—Four Aces—Harriet Rempel & Co.—Kerekjarto—Swor & Conroy—Chic Sale—McDonald Trio.

SYRACUSE, N. Y.

Keith's—Osborne Trio—Madam Herman—Olson & Johnson—Brown & Whittaker—The Weak Spot.

TOLEDO, OHIO

Keith's—Al Striker—Lytell & Fant—Bryan & Broderick—Rockwell & Fox—Four Phillips.

TORONTO, ONT.

Shea's—Hazel Moran—Wyeth & Wynn—Helen & Harriet Scholder—Fenton & Fields—Gus Edwards & Co.—Al & Fannie Stedman—The Zeiglers.

WASHINGTON, D. C.

Keith's—Lew Dockstader—Fritzi Scheff—Watts & Hawley—Oliver & Olp—Carl Hasler—Rafayette's Dogs.

ORPHEUM CIRCUIT

Week of March 18, 1923

CHICAGO, ILL.

Palace—Julia Arthur—Henry Santrey—Seymours—J. B. Hymer—Eric Zardo—Jos. K. Watson—Elly.

State Lake—Roscoe Alls & Band—Conlin & Glass—Craig Campbell—Spencer & Williams—Florenis—Adelaide Bell—Jack Hanley.

DENVER, COL.

Orpheum—Milt Collins—O'Donnell & Blair—Harry Holman—Stan Stanley—Perez & Marguerite—Fries & Wilson.

DES MOINES, IA.

Orpheum—Herberts—Ja Da Trio—Billy Dale & Co.—Pressler & Klaiss—O'Donnell & Blair—Ethel Parker & Boys—Henry B. Walthall.

KANSAS CITY, MO.

Orpheum—Olcott & Mary Ann—William Faversham—Charlie Erwin—W. C. Fields—Fireside Reveries—May & Emler—Marino & Martin—Visser & Co.—Clayton & Edwards.

Main St.—Tuscano Bros.—Speeders—Glenn & Jenkins.

LOS ANGELES CAL.

Orpheum—Julian Eltinge—Jessie Busley—Max & Moritz—Bert Howard—Carlisle & Lamal—Aerial Valentines—Allan Rogers & Co.—Steppe & O'Neil—Jean Adair & Co.

Hill St.—Stars of Yesterday—A. & M. Havel—Zelays—Frisco—Love Sisters.

MEMPHIS, TENN.

Orpheum—Theo. Roberts—Bevan & Flint—V. & E. Stanton—Erwin & Jane Connelly—Mallia Bart—Roxy La Rocca.

MILWAUKEE, WIS.

Palace—Eddie Leonard—McKay & Ardine—Hallen & Russell—Juggling Nelsons—Neal Abel—Kennedy & Berle—Autumn Three.

MINNEAPOLIS, MINN.

Hennepin—Magleys—Aunt Jemima—Flanigan & Morrison—Powers & Wallace—Toto—Margaret Padula—Profiteering.

NEW ORLEANS, LA.

Orpheum—Bessie Barriscale—Billy Arlington—D. D. H.—The Cellis—Pearson, Newport & Pearson—Beaumont Sisters.

OAKLAND, CAL.

Orpheum—Mignonette Kokin—Charlie Wilson—Rudel & Dunigan—Lloyd Nevado—Howard & Clark—Bravo Michelano & Trivillo.

OMAHA, NEB.

Orpheum—Flying Henrys—M. & P. Miller—Bronson & Baldwin—Hurst & Vogt—Circumstantial Evidence—Whiting & Burt—B. & L. Fitzgibbons—Gardell, Pryor & Co.

PORTLAND, ME.

Orpheum—Clara Howard—Fred. Hughes—Wylie & Hartman—Farrell & Taylor—La Mont Trio—Rainbow's End—Yarmark.

SACRAMENTO AND FRESNO

Orpheum—Coogan & Casey—Edwin George—Dougal & Leary—Bricklayers—Max Fisher & Band—Lew Brice—Berg & English.

ST. LOUIS, MO.

Orpheum—Lou Tellegen—Georges DuFranne—Sylvia Clark—Letter Writer—Collins & Hart—Renee Roberts Revue—Burns & Durkin.

ST. PAUL, MINN.

Orpheum—Clanville & Sancers—Scanlon, Deno & Scanlon—Profiteering—Dugan & Raymond—Mitty Tillio—Walton & Brant—Flanigan & Morrison—Althea Lucas & Co.

SAN FRANCISCO, CAL.

Orpheum—Houdini—Gibson & Connelli—Bravo Michelano & Trevillo—Jack Benny—Four of Us—Foward, Wynfred & Bruce—Frances Kennedy—Cansinos—Mignonette Kokin.

Golden Gate—Harry Langdon & Co.—Seattle Harmony Kings—Donegan & Steger—Parnell & Florence—Johnson & Baker—Whitefield & Ireland.

SEATTLE, WASH.

Orpheum—Land of Fantasy—Moore & Kendall—Wright & Dietrich—Royal Sidneys—White Bros.—F. & T. Sabini—Smith & Barker.

SIOUX CITY, IA.

Orpheum—Gordon & Riga—Coscia & Verdi—Allan Shaw—Jean Adair—Byal & Early—Francis Williams & Co.—Venessi—Frank McIntyre.

VANCOUVER, B. C.

Orpheum—Little Cottage—Four Camerons—Carl Emmy's Pets—Gene Greene—Vera Gordon—Sargent & Marvin—Cummins & White.

WINNIPEG, MAN.

Orpheum—Dance Creations—Benny Davis—Don Valerio—Hal. Skelly—Thurber & Madison.

PANTAGES CIRCUIT

Week of March 19, 1923

ST. PAUL, MINN.

"Whirl of the World."

WINNIPEG, MAN.

Phil. La Tuska—Mack & Castleton—Olga Miskia Co.—Charbot Tortoni Co.—Walter Weems—Six Sheiks of Araby.

REGINA AND SASKATOON

Pasquali Bros.—Dumbies—Princeton & Vernon—Alpine Three—Ed Allen & Taxi—Burke & Betty.

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TRAVEL

De Lyons Duo—Jim & Jack—La Pine & Emory—Marriage versus Divorce—Regal & Moon Co.—Hori Trio.

SPOKANE, WASH.

Togo—Davis & McCoy—Twenty Minutes in Chinatown—Finley & Hill—Willie Bros.—Chapins.

SEATTLE, WASH.

Bob La Salle Co.—Joe Jackson—Equilla Bros.—Lewis & Norton—Chick Supreme—Ross & Roma.

VANCOUVER, B. C.

Schepp's Circus—Caveman Love—Harvard, Holt & K.—Hope Vernon—Dewey & Rogers—Jack Doran.

BELLINGHAM, WASH.

Foxworth & Francis—Five Janseys—Morin Sisters—Chas. Howard & Co.—Tony & George—Ada Earle & Lewis.

TACOMA, WASH.

Sheik's Favorite—Zintour Bros.—Harry Bloom—Man Hunt.

PORTLAND, ORE.

Eva La Rue—Rial & Lindstrom—Rogers, Roy & Rogers—Virginia Belles—Morrissey & Young.

TRAVEL

Eva Tanguay—La Dora & Beckman—Grace & Eddie Parks—Oklahoma Four—Bert Walton.

SAN FRANCISCO, CAL.

The Lavolles—Three Is a Crowd—Ford & Truly—Stephen & Hollister—Vardon & Perry—Belleclaire Bros.

OAKLAND, CAL.

Santiago Trio—White & Barry—Harry Hines—Hannefords—Maude Leona.

LOS ANGELES, CAL.

The Lumars—Vallecita Leopards—Sherman, Van & Hyman—Ruth Budd—Philbrick & De Voe—Untah Masterman.

SAN DIEGO, CAL.

Kate & Wiley—Storey & Clark—Noodles Fagan—Josie Heather & Co.—Palo & Pelet—Richardson Twins.

LONG BEACH, CAL.

L. Burkhart Co.—Pierce & Goff—Ketner & Reaney — Thalero — Betty & Lou Hart — Major Rhodes.

SALT LAKE CITY, UTAH

Bobby Lehman—Ward & Dooley—Norton & Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

OGDEN, UTAH

The Gladiators—Wilson & Addie—El Cota—Walter Brower—Choy Ling Foo—Walter Brewer—Canadian Vet. Band.

DENVER, COLO.

Nelson's Catland—Jan Rubini—Weston & Elise—Reynold's Opera Co.

(*Continued on page 26*)

CIRCUS

MARINE'S CIRCUS OPENS SAT.

Wirth-Blumenfeld Fair Booking Association, Inc., of New York, are arranging final details for the Marine's Million Dollar Circus to be presented at the 104th Field Artillery Armory, 68th and Broadway, New York, beginning Saturday, March 17, and continuing until Saturday, March 24. The papers are giving this circus plenty of space and the advance sale is going over very big, the boxes are sold out for the first four days. They will start their work on the streets Tuesday, March 13, with Andrew Downie's Steam Calliope, Downie's elephants, Marine Band, and a troupe of tanks. Following this circus the above company have contracts to follow: Yaarab Temple, Atlanta, Ga., week of March 19, R. M. Striplin, Managing Director, Harrisburg, Pa. Elks Million Dollar Circus will open in the new Mageors Colliseum week of April 2, being the first show to be given in this coliseum. Shrine Million Dollar Circus, Watertown, N. Y., week of April 9, with more dates to follow.

BOSTOCK ANIMALS ARRIVING

Claude W. Bostock expects a large shipment of Wild Animals to arrive in New York on or about March 20. In the shipment are two large Female Indian Elephants, Five Trained Chimpanzees and an African Leopard for the Hagenbeck-Wallace Circus. There were four Elephants to arrive, but two of them died on their way from India to London.

CAMPBELL FORMING SHOW

William (Low Grass) Campbell, late of the Campbell-Bailey-Hutchinson Circus, is at Tarboro, N. C., organizing a two-car minstrel show. Both his mother-in-law, Mrs. Louise Hall, widow of the late George Hall and Mrs. Campbell have been sick wth the flu.

SPARKS' AGENT IN NEW YORK

Tony Ballinger, General Agent of The Sparks Circus, has been in New York for several days awaiting the arrival of the several Animals they recently purchased from the Hagenbeck Bros. Co., of Hamburg, through their U. S. Agent John T. Benson.

OYLER TO MANAGE SIDE SHOW

J. H. (Doc.) Oyler is now at Winter Quarters of the Walter L. Main Circus getting the Side Show, of which he will be manager, in shape for the opening.

EMBREY WITH WEIR CIRCUS

William Embrey has been engaged by The Weir Trained Wild Animal Circus to break the two young female Indian elephants they recently purchased from Louis Rhue.

MEEHAM IN NEW YORK

George Meeham, Traffic Manager of the Ringling Bros. and Barnum & Bailey combined Shows came in last week from his Chicago home to New York.

NEW ACTS FOR MAIN SHOW

F. J. Frink, Agent of the Walter L. Main Circus was in New York last week arranging for several acts and animals that will be added to the Show this season.

BOWERS COMING TO NEW YORK

Bert W. Bowers, President of the Hagenbeck-Wallace Circus will be in New York shortly again on business.

MAIN ACTS FOR MARINE SHOW

Andrew Downie, manager of the Walter L. Main Circus, will be in New York early this week with his performing elephants, calliope and other circus material for the Marine Million Dollar Circus that opens next Saturday, March 17, at the 104th Field Artillery Armory, Sixty-seventh street and Broadway, New York.

INDOOR CIRCUS PLANS

R. M. Harvey of Mugivan-Ballard-Bowers Circuses is making a trip through the east, visiting the larger cities looking for buildings suitable to put on their Big Indoor Circus next winter. The Indoor Circus played as far east as Pittsburgh, Pa., last season, but will play several towns in and around New York next season.

McCAFFREY IN NEW YORK

J. C. McCaffrey, of the United States Tent and Awning Co., is in New York on business for his Co. Mr. McCaffrey will appoint a New York representative to look after the eastern business.

MOORE SHOW IN BALTIMORE

John W. Moore's Indoor Circus played a wonderful engagement last week at Baltimore, Md. for the Shrine.

SHUBERT BACK FROM FLORIDA

J. J. Shubert returned to New York on the S. S. *Toloa* of the United Fruit line after a southern trip, during which he stopped at Havana, Key West and Palm Beach. The boat landed on Monday and J. J. made an early appearance at the Shubert offices.

DORIS RANKIN OPENS MONDAY

Doris Rankin (Mrs. Lionel Barrymore) will open in Keith vaudeville on Monday, in an outlying theatre, using a playlet by S. Jay Kaufman as her vehicle. It is called "The Business of Life," and will be staged in five scenes. Miss Rankin will be supported by Gus Minton, Milly Nelson.

OUTDOOR EXPOSITIONS

NEW PARK FOR AURORA

AURORA, Ill., March 12.—A modern amusement park to occupy several acres at the Exposition Park will open here on Memorial Day according to plans being completed by the officers and directors of the Central States Fair and Exposition. The park is to be equipped with the most modern amusement devices and a huge outdoor swimming pool. The park will be situated east of the railroad tracks at the fair grounds and extend east to the band stand. The miniature railroad will operate from the main entrance to every building on the grounds including the grand stand.

When the park is completed there will be an extra program of attractions every night of the week throughout the summer months and it is expected that the park will attract thousands of visitors and motorists from Chicago and other nearby towns during the summer.

ENDY LOOKS FOR FEATURE

H. N. Endy, Manager of the Endy Shows came in to New York last week from Pottstown, Pa. Mr. Endy is looking for a Good Feature Show and will furnish complete outfit, he also wants help for his rides and Wm. Alden of Luzerne who has the Cook House on the Show, wants help. The Show opens Saturday, April 28, 1923, at Tamaqua, Pa., under auspicious of the Tamaqua Athletic Association, Inc. Mr. Endy will have a Show this season with novelties and will surpass last season's organization as one of the best Gilly Shows on the road.

ADAMS IN NEW YORK

Whitey Adams an old-time concessioner who has been spending the Winter in Washington, D. C., came to New York last week. Mr. Adams has not as yet decided as to what show he will be with this coming season.

BIG PARK FOR LOS ANGELES

LOS ANGELES, Mar. 12.—Ground will be broken on April 1 for the new park to be built by the Allied Amusement Company of Los Angeles, capitalized at $5,000,000, which has purchased 26 acres of boulevard frontage at Culver City. The principals in the new amusement park, intended to be the largest and most modern in the country, are Walter Hast, Milton D. Gardener, Amaury Mars, J. S. Gibb, J. A. S. Furlonge, William Pigott, Major D'O. T. Rochfort, Lord Haldon, John Arthur Nelson and Count Enrico Luserna.

The keynote of the new park will be beauty and the incorporators look for their profit to the fact that Los Angeles now has an all-year-round season and is the Mecca for tourists from all over the world.

FAIR FOR ATLANTIC CITY

An American Exposition Fair will take place at Young's Million Dollar Pier, Atlantic City, N. J., June 16 to Sept. 8, 1923, the project being scheduled to rival any similar fair held in European countries. The affair will be given under the auspices of the American Home and City Beautiful Association with the twofold object of encouraging the use of articles of American manufacture, and educate the people in home and city beautification.

Management of the fair is in the hands of A. Conrad Ekholm, exposition manager, former president of Avenue Hotel Association of Atlantic City, and director of many expositions in the resort. More than 100,000 square feet of floor space will be available for exhibition purposes and will be devoted to eight principal groups.

BLEI SELLS SHOW INTEREST

Felix Blei has sold his interest in the Knickerbocker Shows to his partner Moris Lagg. Mr. Blei is not as yet ready to announce his plans for the coming season.

WALTER L. MAIN CIRCUS WANTS

FOR SEASON 1923

BIG SHOW ACTS OF ALL KINDS

Wire, Iron Jaw, Horizontal Bars, Comedy Acrobat Acts and feature novelties.

FOR SIDE SHOW

Freaks, musical numbers and Scotch bag piper and drummer. Comedy Juggler.

Twenty-four-hour man, boss props., ring stock boss, pony boss, candy butchers, porters, trainmen, canvass and seat men, riggers, cooks, waiters and dishwashers, 4-, 6-, and 8-horse drivers, helpers and grooms. Good general blacksmith, must be good horse shoer. Workingmen in all departments.

ADDRESS: Till March 24th, **ANDREW DOWNIE**, Broadway Claridge Hotel, 44th and Broadway, New York. After that, Havre de Grace, Md.

WHEN THOUSANDS OF SINGERS AND MUSICIANS TAKE THE TROUBLE TO WRITE US AND SAY THAT

"MY MOTHER'S LULLABY"

By BETTY GULICK—The Ten-Year-Old Child Wonder

IS A NATURAL HIT AND THE BEST NUMBER THEY HAVE USED IN MONTHS. IT SHOULD BE AN EXCELLENT RECOMMENDATION FOR YOU TO PUT IT IN YOUR ACT OR LIBRARY. WHEN YOU WANT A WALTZ THAT GETS ENCORES—TRY

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1658 BROADWAY **TRIANGLE MUSIC PUB. CO., Inc.** NEW YORK

THE ENDY SHOWS

OPEN TAMAQUA, PENNA., SATURDAY, APRIL 28th, 1923

UNDER AUSPICES OF THE TAMAQUA A. A. INC.

Wanted, a Feature Show. Will Furnish Top and Outfit for Same

Help for Cook House, Address WM. ALDEN, Luzerne, Penna. Help for Rides, Address H. N. ENDY, Pottstown, Penna.

H. M. ENDY, Mgr., 228 High St., Pottstown, Penna.

STEPHEN WOODS DEAD

With the death of Stephen Woods last week at Atlanta, Ga., the Exposition folks have lost one of their best friends. Mr. Woods was the highest salaried General Agent in the Outdoor Show World. Starting as a young man in the Circus, he soon turned to Exposition Shows and for several seasons piloted the Nat Reis Shows and in the same capacity with the C. W. Parker Shows for a long time, was a partner of Bill Rice when they had the Almo Show after which he was General Agent of the C. A. Wortham Interest and for the past two seasons with the Rubin and Cherry Shows. Mr. Woods owned considerable interest in and around California in land, vineyards, etc. His wife, who makes her home in Chicago, was with him when he died and the remains were brought on to Chicago and the funeral was held Friday, March 9, 1923.

SHEESLEY SHOWS OPEN IN APRIL

R. A. (Whitey) Josselyn, general agent of the Greater Sheesley Shows was in New York last week. Mr. Josselyn has his show contracted with several fairs in the East and South. The show will open about the middle of April nearby the winter quarters at West Allis, Wis. The show will feature a big trained wild animal show this season and Mr. Josselyn has been looking over several animals to take the place of the animal show that Mr. Sheesley sold to the Howe's London Show last year.

CONEY ISLAND OPENS

Promise for a successful summer season was given last Sunday when more than 150,000 people took advantage of the mild weather and thronged Coney Island, the few concessionaires who were open reaping a harvest from the promenaders on the streets and the new boardwalk. About 250 men and women flirted with pneumonia and went in swimming, while three men took their lives in their hands by wearing straw hats.

BIG PRIZES FOR FAIR

AURORA, Ill., March 12.—The members of the Amusement Committee expect to be able, within the next few weeks, to announce the complete program for the night show and free acts at the fair. The Fair Association, who have fixed on August 17th as the date for the annual event here this year, will hang up $135,000 in prizes, premiums and attractions, which is $10,000 more than last year.

KILPATRICK IN HOSPITAL

Charles Kirkpatrick, the insurance agent and formerly the one legged bicycle rider was taken from the Planters Hotel, Chicago, to the American Theatrical Hospital, Chicago to undergo treatment for the leg which was recently operated on and having caught cold in it, is in a rather serious condition. E. J. Kilpatrick his brother of Chicago and London is now in Chicago.

RILEY AT WINTER QUARTERS

Matthew J. Riley, Manager of the Matthew J. Riley Shows has left New York where he has been spending the winter for Trenton, N. J., where his Winter Quarters are located. The Show will open about the Middle of April and will carry several new novelties.

F. A. ROBBINS IN NEW YORK

Frank A. Robbins now connected with an Exposition Show in Canada was in New York last week on business for his shows.

P. M. A. AND EQUITY

(*Continued from page 3*)

abroad. There are several other managers who have the same feeling as this one. They say that in case the door of the "American theatre" is locked they will seek other fields to do their chosen work in.

It was expected that at the meeting of the Equity organization which was held last Sunday in the Equity-48th Street Theatre that the proposed conference would be mentioned to the 1,500 members who attended. However, there was no reference made to the matter and the entire time of the meeting was taken up in discussing Sunday performances in the legitimate theatre and a discussion regarding the nomination and election of officers for the ensuing year.

The meeting placed itself on record against being opposed to Sunday performances by members of the organization in cities where these performances are not permitted by law.

President Emerson presided at the meeting and he with Gilmore and Grant Stewart voiced the sentiment of the organization upon the matter. A number of members occupied the floor at different times and agreed with their officers in the condemnation of Sunday performances.

After the discussion a resolution which read as follows was adopted:

"We give the council our strongest support in their recent action in requesting members of this organization not to play on Sunday, and we request our council in all cases in territories where it is not at present already legal and customary, to forbid us to play on Sunday, except for bona fide benefits."

William A. Brady who, as the result of the attitude of the Equity, postponed what he described as a sacred and educational concert which he was to give at the Playhouse last Sunday night, was to have appeared and addressed the council and the members on the matter, did not attend.

Slips that were sent out early in the week requesting members to pledge themselves not to sign contracts which extended beyond June 1, 1924, were handed in to the recording secretary by members during the meeting.

SELZNICK REORGANIZING

James N. Rosenberg, counsel for Lewis J. Selznick, president of Selznick Pictures Corporation, now a defendant in bankruptcy proceedings, has submitted to Federal Judge A. N. Hand a plan for the reorganization of the Selznick enterprises. It was not made public because it was explained that there were some points of difference to be adjusted.

The matter came before the court as part of a proceeding instituted by Jacob Weener, a creditor of the T. & T. Pictures Corporation, a Selznick subsidiary, for a writ of replevin to get possession of prints of pictures of Norma and Constance Talmadge. The application for the writ was denied. An application by creditors of the Select Pictures Corporation, another Selznick subsidiary, to obtain control of the assets of the corporation, also was denied.

CHANGES IN "GO GO" CAST

Santley and Norton and Frank Doane were added to the cast of John Cort's new musical comedy, "Go Go," when it opened at Daly's 63rd Street Theatre on Monday night. They were booked by Harry Richards, of Roehm & Richards. Doane replaces Billy "Single" Clifford, while Santley and Norton are added to the present cast.

BROADWAY SHOW WEEK DULL

Business at the Broadway theatres last week had the majority of the producers of attractions digging into their reserves to meet expenditures. The week started off very badly on Monday and Tuesday the gross in most theatres hardly passed that of the preceding evening, in the majority of the houses. The only theatres which could boast of liberal patronage on those evenings were the Maxine Elliott with "Rain;" the Cort with "Merton of the Movies;" the Booth with "The Seventh Heaven;" the Liberty with "Little Nellie Kelly;" the New Amsterdam with the "Ziegfeld Follies;" the Shubert with "The Greenwich Follies" in their final week; the Gaiety with "Loyalties" and the Times Square with "The Fool." All of the other attractions were way off on these days for corresponding days of previous weeks. Wednesday matinee, with the avalanche of suburbanites was the first sign of life during the week with business in the evening picking up considerably over that of the previous evenings of the week. Thursday, Friday and Saturday, however, took a turn for the better with business coming in very heavy and enabling the attractions to make a fair showing on the week. A good many of them, however, were unable to overcome the bad start of the first half of the week with the result that quite a number fell below their guaranteed gross to the house.

The Le Blang ticket offices were used in good stead during the entire week by attractions directly and by the ticket brokers who were stuck on their buy for attractions not listed at the Emporium, which were readily disposed of. During the first part of the week, tickets were supplied the agency direct for twenty-seven attractions and the brokers boosted the list to forty-two through the dumping process.

"Papa Joe" which had its name changed from "Mister Malatesta" proved a surprise. The attraction which had gotten off to a bad start the previous week at the Princess began to show signs of life early in the week and managed to wind the week up by showing a scant profit. "Sun Showers" at the Astor, was helped considerably during the last half of the week by the cut rate office and the two for one distribution with the result that the house was sold completely for the last three days of the week. The show netted a little short of $8,000 on the week. Had the two for ones been used during the first part of the week it undoubtedly would have shown a profit to both house and producer. "Rita Coventry" at the Bijou fell by the wayside during the week with the result that it was withdrawn on Saturday night. "Hail and Farewell" with Florence Reed at the Morosco did not come up to its guarantee on the week and will depart from that house on March 24th.

"The God of Vengeance," at the Apollo, after word came out that the management and actors had been indicted attracted a most curious and eager audience for the latter part of the week, selling out at all performances.

The present week got off to a bad start on Monday night with business being reported as the worst "Monday night" business of the season.

The cut rate shops had a most liberal supply of tickets from the theatres and were also well supplied by the brokers who wanted to get out "from under," but the demand was not anywhere near as big as the supply. There were three openings on Monday night. Louis Werba presented "Barnum Was Right" at the Frazee and had a packed house on hand to welcome the attraction; Henry Miller made his debut in "Pasteur," at the Empire Theatre under the Frohman management and John Cort presented a new musical comedy, "Go Go," with a white cast at Daly's 63rd Street Theatre, which took the place of "Liza," the negro show which moved to the Nora Bayes Theatre.

NEW POLICY FOR CENTURY

SAN FRANCISCO, March 12.—Ackerman & Harris, lessees of the Century Theatre, will make this house a producing house, and have engaged the services of Fanchon & Marco to stage all the coming productions. The success of offering "Struttin' Along," which was staged by Fanchon & Marco under the direction of Ackerman & Harris, is the reason for this new policy. The present show, which is playing to $1.50 top with war tax added is proving a big money getter, for the first week's receipts was upward of $12,000, with an increase of $2,000 for the second week making it $14,000, and the third week has already run up to fully $14,000, with a big advance for the fourth week, and it looks as if the show will run over six weeks. The revue to follow will be entirely composed of a white cast, and will include some well known musical as well as vaudeville names, and rehearsals are already begun, and Ackerman & Harris will spare no expense for scenery, wardrobe and salaries, for they never do things by half.

NEW NAME FOR PARK THEATRE

The Park Theatre, which William Randolph Hearst has taken over for the purpose of presenting motion pictures and renamed the Cosmopolitan Theatre, is undergoing alterations which will cost about $500,000. The entire interior of the theatre has been ripped out, including the boxes, and in the future will be a two-floor theatre instead of a three-floor house. The stage is being fixed over and its depth being cut off. Through these alterations the seating capacity of the house will be increased from 1,600 to 2,000. It was expected to have the theatre ready for use April 30th, but it is said that the alterations will not be completed until June 1st, when the first production, a Cosmopolitan, entitled, "Little Old New York," with Maries Davies starred, will be shown.

"HOW COME" WANTS B'WAY HOUSE

"How Come," the negro musical comedy which is in its seventh week at the Dunbar Theatre, Philadelphia, is angling for a New York house to bring it into at the conclusion of its present run. The production is being sponsored by Messrs. Grisman and Harris. Grisman had been negotiating for the Bayes Theatre but "Liza," another negro musical show beat him to the date.

BROADWAY'S STRANGE SEASON

(*Continued from page 7*)

in "The Humming Bird" at the Ritz, Bertha Kalish in "Jitta's Atonement" at the Comedy, "The Square Peg" at the Punch and Judy, "Extra" from the Longacre, and "Rita Coventry" at the Bijou.

Those attractions which opened since that time and are scheduled to close this month are: Mme. Nazimova in "Dagmar" at the Selwyn, "Sun Showers" at the Astor, "Hail and Farewell" at the Morosco, and Emily Stevens in "The Sporting Thing to Do" at the Ritz.

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Yorkville, New York, 12-17; Casino, Philadelphia, 19-24.

Big Jamboree—Hurtig & Semon's New York, 12-17; Empire, Providence, 19-24.

Billy Watson Beef Trust—Empress, Chicago, 12-17; Gayety, Detroit, 19-24.

Bon Tons—Star & Garter, Chicago, 12-17; Empress, Chicago, 19-24.

Broadway Brevities—Cohen's Newburg, N. Y., 12-14; Rialto, Poughkeepsie, 15-17; Casino, Brooklyn, 19-24.

Broadway Flappers—Casino, Philadelphia, 12-17; Palace, Baltimore, 19-24.

Bowery Burlesquers—Gayety, Kansas City, 12-17; open, 19-23; Gayety, Omaha, 24-30.

Bubble Bubble—Gayety, Buffalo, 12-17; Gayety, Rochester, 19-24.

Chuckles of 1923—Open, 12-16; Gayety, Omaha, 17-23.

Dave Marion's Own Show—Empire, Brooklyn, 12-17; Yorkville, N. Y., 19-24.

Flashlights of 1923—Casino, Brooklyn, 12-17; Empire, Newark, N. J., 19-24.

Follies of the Day—Miner's Bronx, New York, 12-17; Cohen's, Newburg, N. Y., 19-21; Rialto, Poughkeepsie, 22-24.

Frank Finney Revue—Orpheum, Paterson, 12-17; Majestic, Jersey City, 19-24.

Folly Town—Lyric, Dayton, 12-17; Olympic, Cincinnati, 19-24.

Giggles—Gayety, Detroit, 12-17; Empire, Toronto, Ont., 19-24.

Greenwich Village Revue—Gayety, Montreal, Can., 12-17; Casino, Boston, 19-24.

Hello Good Times—Empire, Toledo, O., 12-17; Lyric, Dayton, O., 19-24.

Hippity Hop—Columbia, New York, 12-17; Empire, Brooklyn, 19-24.

Jack Reid's Show—Olympic, Cincinnati, 12-17; open, 19-24; Gayety, St. Louis, 26-31.

Jimmy Cooper's Beauty Review—Majestic, Jersey City, 12-17; Miner's Bronx, New York, 19-24.

Keep Smiling—Columbia, Chicago, 12-17; Star & Garter, Chicago, 19-24.

Knick Knacks—Gayety, Washington, 12-17; Gayety, Pittsburgh, 19-24.

Let's Go—Casino, Boston, 12-17; Grand, Worcester, 19-24.

Maids of America—Colonial, Cleveland, 12-17; Empire, Toledo, O., 19-24.

Mimic World—Grand, Worcester, Mass., 12-17; Hurtig & Semons, New York, 19-24.

Mollie Williams' Show—Gayety, Pittsburgh, 12-17; Colonial, Cleveland, 19-24.

Radio Girls—Gayety, Rochester, 12-17; Lyceum, Ithaca, N. Y., 19; Auditorium, Auburn, 20; Stone, Binghamton, 21; Colonial, Utica, N. Y., 22-24.

Reeve's Show—Empire, Toronto, Ont., 12-17; Gayety, Buffalo, 19-24.

Rockets, Palace, Baltimore, 12-17; Gayety, Washington, 19-24.

Step On It—Empire, Newark, 12-17; Orpheum, Paterson, 19-24.

"Sliding" Billy Watson, Fun Show—Gayety, Milwaukee, 12-17; Columbia, Chicago, 19-24.

Social Maids—Gayety, Omaha, 10-16; Gayety, Minneapolis, 19-24.

Step Lively Girls—Empire, Providence, 12-17; Gayety, Boston, 19-24.

Talk of the Town—Gayety, St. Louis, 12-17; Gayety, Kansas City, 19-24.

Temptations of 1923—Open, 12-17; Gayety, St. Louis, 19-24.

Town Scandals—Gayety, Minneapolis, 12-7; Gayety, Milwaukee, 19-24.

Wine, Women and Song—Stone, Binghamton, 14; Colonial, Utica, 15-17; Gayety, Montreal, Can., 19-24.

Youthful Follies—Gayety, Boston, 12-17; Columbia, New York, 19-24.

MUTUAL CIRCUIT

Band Box Review—Olympic, New York, 12-17; Star, Brooklyn, 19-24.

Flappers of 1923—Majestic, Albany, 12-17; Howard, Boston 19-24.

French Models—Broadway, Indianapolis, 12-17; Garden, Buffalo, 19-24.

Girls-a-la-Carte—Gayety, Brooklyn, 12-17; Lyric, Newark, 19-24.

Girls from Reno—Bijou, Philadelphia, 12-17; Folly, Baltimore, 19-24.

Girls from Folies—Empire, Hoboken, 12-17; Gayety, Brooklyn, 19-24.

Hello Jake Girls—one nighters including Niagara Falls, 12-17; Majestic, Albany, 19-24.

Jingle Bells—Majestic, Scranton, 12-17; Bijou, Philadelphia, 19-24.

Jazz Time Review—Garden, Buffalo, 12-17; one nighters in New York State, 19-24.

Jersey Lilies—Majestic, Wilkes-Barre, 12-17; Majestic, Scranton, 19-24.

Kuddlin' Kittens—Penn Circuit, 12-17; New Empire, Cleveland, 19-24.

Laffin' Thru 1923—Howard, Boston, 12-17; Plaza, Springfield, Mass., 19-24.

Midnite Maidens—Gayety, Louisville, 12-17; Broadway, Indianapolis, 19-24.

Miss N. Y., Jr.—People's Cincinnati, 12-17; Gayety, Louisville, Ky., 19-24.

Pat White and His New Big Shows—Star, Brooklyn, 12-17; Empire, Hoboken, 19-24.

Round the Town—Folly, Baltimore, 12-17; Penn Circuit, 19-24.

Sweet Bay Bees—Lyric, Newark, 12-17; Majestic, Wilkesbarre, 19-24.

Step Along—Park, Bridgeport, 12-17; Olympic, New York, 19-24.

Town Follies—Empire, Cleveland, 12-17; People's, Cincinnati, 1924.

STOCK FOR THE BIJOU

The burlesque stock season will be inaugurated at the Bijou Theatre, Philadelphia, on April 2, under the management of Joe Howard and Isie Hirst.

Louis Redelsheimer is booking the principals.

HAMP'S FATHER DIES

J. W. Hampton, father of I. B. Hamp, of the "Flashlights of 1923" company, died March 2 at Waycross, Ga., 56 years of age.

ALICE EDWARDS MARRIED

Charles Wesson and Alice Edwards of the "Big Jamboree Co." were married at Fairhaven, N. J., March 4.

PEARL REPLACES BROWN

Jim Pearl succeeded Walter Brown as comedian at the National Wintergarden, New York, on March 12.

SYLVIA SEVILLE WITH RADIO GIRLS

Sylvia Seville, formerly with the "Midnite Revels" has joined the "Radio Girls."

MAE SANTLEY CLOSES

Mae Santley closed with the "Jersey Lilies" company at Newark, N. J.

THE BIJOU
PHILADELPHIA'S MOST POPULAR BURLESQUE THEATRE
UNDER THE MANAGEMENT OF
JOE HOWARD AND ISIE HIRST
WILL OPEN STOCK SEASON WEEK OF APRIL 2ND
CHORUS GIRLS ADDRESS BIJOU THEATRE, Philadelphia, Pa.
PRINCIPALS APPLY TO LOUIS REDELSHEIMER
MUTUAL BURLESQUE OFFICES, NEW YORK CITY

McALLISTER AND SHANNON
AT THE COLUMBIA, NEW YORK THIS WEEK

STARS OF BURLESQUE

OMIKSE CIMOC
ERNIE MACK
WORKING? YES WITH JINGLE BELLS

READY TO ACCEPT OFFERS FOR NEXT SEASON
CALIFORNIA TRIO
BEN JOSS, HARRY BART, JIM HALL, Managers
This trio is the best all around singing trio in burlesque and has been for years. They are not alone a fine singing trio, but are very valuable to any show, as each one of the boys can play a part. They prove this all through the show. SID—*Clipper*.
WITH BARNEY GERARD'S FOLLIES OF THE DAY

SMALLEST PRIMA DONNA IN BURLESQUE
GLAD TO GET BACK AGAIN
BETTY WEBER

CHAS. (Red) MARSHALL
ECCENTRIC BOOB—"GOOD"
WITH MOE MESSING'S "KUDDLING KITTENS"

BETTY BURROUGHS
DAINTY, DASHING SOUBRETTE
JIMMIE COOPER'S BEAUTY REVUE

CLAIRE GREY
SYNCOPATED INGENUE
WITH "LONDON GAYETY GIRLS"

EMILY NICE
INGENUE-SOUBRETTE—"TOWN FOLLIES"

PARAMOUNT BALL BIG AFFAIR

The second annual ball of the Paramount Club, consisting of members of the Famous-Players Lasky Corporation, was held in the grand-ballroom of the Commodore Hotel on Friday night, March 9. Over 2,000 people, representing motion picture stars, producers and vaudeville stars crowded into the ballroom, the admission being five dollars per person.

"Midnight Frolic" staged by Ned Wayburn, was presented, and consisted of the following cast: from the Zeigfeld "Follies," Evelyn Law, Andrew Tombes, Ed Gallagher, of Gallagher and Shean, Gilda Grey, Will Rogers, the Sixteen English Tiller Girls, and the entire chorus; from "Sunshowers," Harry Delf, Berta Donn, and the entire chorus; from "Lady Butterfly," Johnny Dooley, Maude Eburne, Janet Stone, Nick Long, Joe Donohue, Horton Spur, and chorus; from the "Music Box," the McCarthy Sisters; from "Wildflower," Edith Day and chorus; from "The Gingham Girl," the eight dancing chorus girls; from "Sally, Irene and Mary," Eddie Dowling and chorus; from Lew Leslie's "Midnite Frolic," Dave Malton, Lou Lockett, Peggy Hope, Georgie Hale, and the dancing chorus. Oscar Radin's orchestra, from the "Greenwich Village Follies" played for the acts, and Victor Herbert conducted the overture. Other artists who appeared were the Duncan Sisters, the Fairbanks Twins, Maison and Totten, Will Morrissey, Johnny Hines, Evan Burrows Fontaine, Texas Guinan, Miriam Battista and Doraldini.

NEW SHOW FOR PURCELL

The Shuberts are making arrangements to produce a new musical comedy along the lines of "Maytime" with Charles Purcell starred in the production.

SHAY TO DO "THE GIFT"

A. L. Shay, Inc., a new producing concern, are scheduled to produce "The Gift," a new play by Julia Chandler, press representative for the Selwyn enterprises.

Attractions at City Theatres

BELASCO W. 44th St. Evgs., 8.30 Mats. Thurs. & Sat. 2.30
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BROOKLYN THEATRES

Casino Theatre
Flashlights of 1923
Next Week—BROADWAY BREVITIES

Empire Theatre
Ralph Avenue and Broadway
Dave Marion Show
Next Week—HIPPITY HOP

STAR Jay nr. Fulton St. Mat. Daily. Tel. Triangle 4297
Pat White Show
Next Week—BAND BOX REVIEW

Gayety Theatre Throop Ave. & Broadway
Girls-a-la-Carte
Next Week—GIRLS FROM FOLLIES

MILEAGE BOOKS OUT MAY 1

The issuance of 2,500-mile, interchangeable mileage books by the railroads according to the order of the Interstate Commerce Commission, which was supposed to take place March 15 has been postponed, the Commission agreeing that it was "physically impossible," as claimed by the railroad officials, to publish the books and have them on sale by the earlier date. The Interstate Commerce Commission also agreed that a photograph and autograph signature of the owner of the book must be attached to protect the railroads against transfer and scalping.

Each mileage book, going on sale at $72 will contain 1,800 coupons valued at five cents each, and will be exchanged by the holder for tickets at the ticket window. The books will be good for one year and the traveler is permitted to carry baggage on the book.

The railroads of the country have signified their intention of protesting the orders of the Commission, the reduction of $90 to $72 not meeting with their approval. Hearing of this proposed protest the National Council of the Traveling Salesmen's Association last week held a meeting in the Hotel Astor ballroom at which resolutions were adopted calling for a fight to the finish should the railroads contest the order. Over 1,500 people were present, several members of the theatrical profession lending their support. William A. Brady was one of the speakers and said:

"In behalf of the theatre I am told to tell you that there is no limit that we will not go to in backing up the traveling salesmen to bring down the railroad rates. The private opinion of the theatre people is that the railroads are the biggest hogs in the country."

Victor Leighton, booking manager for Erlanger, another one of the speakers pointed out that before the war theatrical companies were carried at 37½ cents a mile while now it costs 90 cents.

HAYS AND 30 COMPANIES SUED

More than thirty film companies, Will H. Hays and the Motion Picture Producers and Distributors of America, are made defendants in a suit for permanent injunction and $150,000 damages filed in the Supreme Court last week in behalf of Sidney E. Samuelson, owner of a theatre in Newton, N. J.

In the complaint, filed by Norman H. Samuelson, of 350 Madison avenue, the film companies and various exchanges are accused of conspiracy to gain control of the entire motion picture industry and drive out of business all independent exhibitors. Mr. Samuelson also alleges that he is the victim of a conspiracy to work his financial ruin.

The damages sued for are claimed for losses he alleges to have sustained since encountering difficulties with the local distributors last year, and he asks that the defendants be restrained from an alleged conspiracy in which they refuse him films in accordance with contract.

According to the complaint the specific contract about which the suit revolves was for the film "Ten Nights in a Barroom," which Samuelson says he engaged through the Arrow Film Exchange, Inc., April 20, 1922. Four days later, he alleges, arrangements for the film were revoked, and later the exchange made an attempt to make him pay for the film. Since such disputes with the members of the industry, he alleges his business has suffered and plans for the erection of a new theatre in Newton for which he purchased land and undertaken to raise capital had to be abandoned.

NEW THEATRE FOR WORCESTER

WORCESTER, March 12.—A group of local capitalists have secured an option on the property next to the Bancroft Hotel at present owned by George M. Wright and his associates, and will shortly complete plans which call for the erection of a theatre and office building on the site.

The location is one of the best in Worcester for an enterprise of this kind, being in the center of the town, easy of approach, and furthermore, meeting the real necessity which exists in Worcester for a modern playhouse.

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NEW ERNIE YOUNG REVUE BIG HIT

CHICAGO, March 12.—Ernie Young's newest revue, "Arabian Nights of 1923," is chuck full of good things—except talent, a larger assemblage of coryphees in pretty dances, gorgeous costumes and tuneful melodies with novelty effects which go to make up this, the best and most colorful of Mr. Young's revues.

There were individual hits scored by Wade Booth, a manly baritone who possesses a tenor range. Booth's rendition of Pagliacci's "Lament," "My Buddy," and other numbers in the revue, called for great applause. In Wade Booth, Ernie Young has discovered one of the most promising contenders for star's honors. Booth has arrived, and it is only a question of a short time when Broadway will welcome him with open arms.

One of the most delightful bits of the evening was furnished by Thelma and Velma Connor, twins in a specialty, accompanied at the piano by Ward Perry. Here are two girls who possess good voices, have youth, can dance and have an abundance of personality. They harmonize exceptionally well and their offering was a decided treat. Beside their specialty Thelma and Velma were featured in a most beautiful novelty number called "Swingtime." During this number sixteen decorated swings, all illuminated, were lowered to the floor and the members of the revue, in pretty costumes, contributed to the beautiful effect of this number.

Ann Greenway, a Chicago favorite, returned to the Marigold after an absence of a few months, where her appearance called for much applause and praise. Miss Greenway sang several numbers in a most pleasing manner and registered one of the bigbest hits of the evening.

The revue has a novel opening, all the members of the company, including the principals, arrive in their street clothes singing an introductory song and it closes the same way, the members of the company doing a special song make their exit through the Marigold Room on their way to their homes dressed the same as in their opening.

Eileen in her specialty dances provided splendid entertainment, also did Danny Sheehan in a single and with Betty Place. A lot of comedy was furnished by Frank Libuse, who clowned all over the place. Libuse's impromptu comedy was a scream. The "Dumbdora" number, done by the chorus of twenty girls, was well executed and furnished gales of laughter. The "Mardi Gras" number was one of the prettiest of the evening. The costumes in this number alone were a delight to the eye. All of the costumes used in the revue were designed and made by Lester, who deserves praise therefor.

As an added attraction for the opening week, Ernie Young retained the services of Rudolph Valentino and Winifred Hudnut Valentino for a second and last week. Ernie Young's orchestra furnished excellent dance music. The entire production was staged by Edgar Schooley in a most creditable manner. It moves fast, contains plenty of entertainment, is pleasing to the eye, and will undoubtedly play to big business.

ROONEY BALL DRAWS CROWD

More than 2,000 people attended the theatrical ball of the Pat Rooney Association, Inc., held Friday night at Prospect Hall, Brooklyn, the patrons including an unusually large Broadway representation. The music was supplied by John J. Nolan's orchestra and later by Vincent Lopez and His Pennsylvania Orchestra, the latter receiving an ovation for their efforts.

Included among the box holders were B. F. Keith Circuit, Vincent Lopez, president of the organization, Edward Darling, B. S. Moss, Glenn Condon, Edgar Allen Woolf and others. Many music publishers and their representatives, vaudeville agents and actors were present including Mr. and Mrs. Jimmy Barry, Carlton Hoagland, L. Wolfe Gilbert, Murray Fier, J. Bodewalt Lampe, Lew Golder and others.

Probably one of the most happy persons present was the elder Mrs. Pat Rooney, better known to the older generation of theatrical folk. Many old time friends of the Rooneys from Brooklyn were also present including neighbors, politicians and admirers of the Rooneys as stage favorites. One of the high spots of the ball was the grand march led by Pat Rooney and Marion Bent. Mrs. Rooney and Mr. Jimmy Barry followed and Mrs. Jimmy Barry with Al Darling third.

WANTS "ROSE BRIAR" TO TOUR

Booth Tarkington is awaiting the return of Florenz Ziegfeld, Jr., from Palm Beach to discuss with him the matter of having Billie Burke, who closed at the Empire Theatre last Saturday night in "Rose Briar," go on tour with the play next season. Ziegfeld, it is understood, has other plans in mind for Miss Burke next season, while Tarkington feels that despite them Miss Burke should at least appear in the large cities in his play.

"LEARN TO SMILE" ROUTED

Frank Gardener and Company have been routed over the Poli time in the comedy playlet, "Learn to Smile," in which he is assisted by Claire Vincent and Helen Saxe.

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VAUDEVILLE BILLS

(Continued from page 21)

COLORADO SPRINGS AND PUEBLO

Kaufman & Lillian—Rowland & Weehan—McFarland Sisters—El Cota—Cheyenne Days—Bright & Glick.

OMAHA, NEB.

Arnold & Florence—Jewel & Rita—Miss Nobody—Harry Tighe—Haverman's Animals—Gibson & Betty.

KANSAS CITY, MO.

Howard & Jean Chase—Chernynoff—Exposition Four—Spectacular Sextette—Bobby Lehman—Ryan & Ryan.

MEMPHIS, TENN.

Leach Wallin Trio—Morgan & Gray—Cecil Cunningham—Byron Bros. Band—Kaufman & Lillian.

POLI CIRCUIT

Week of March 12, 1923

BRIDGEPORT, CONN.

Palace (Second Half)—The Reuters—W. C. Hornfield—Andy & La Barlow—Ryan & Devine—Stella Mayhew—Land of Tango.

Capitol (Second Half)—La Toy's Models—Calvin & O'Connor—The Drug Clerk—Municipal Four—Dancing Shoes.

HARTFORD, CONN.

Palace (Second Half)—Pedrick & Devere—Jones & Johnson—Claire Girls & Davey—Grand Opera Five—Walmsley & Keating.

Capitol (Second Half)—Nathan Sully—Dorothy Taylor Co.—Kelso Bros.—De Lisle—Bobby Heath & Sperling—Son Dodgers.

MERIDEN, CONN.

Tom Kelly—Martin & Courtney—Basil & Allen—Virginia Serenaders.

NEW HAVEN, CONN.

Palace (Second Half)—Weigan Troupe—Al Tucker—Be Yourself.

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SCRANTON, PA.

Poli's (Second Half)—Splendid & Partner—Chester & Devere—Cook & Oatman—Alice Hamilton—Sternard's Midgets.

SPRINGFIELD, MASS.

Palace (Second Half)—Trella Co.—Jo Jo Dooley—Pantheon Singers—Lynn & Howland—Phoebe Whiteside Co.

WATERBURY, CONN.

Palace (Second Half)—Ruth & Jean Fifer—Reynolds & White—George Le Maire Co.—Princess Nai Tai Tai—Eric Phillips Co.

WILKES-BARRE, PA.

Poli's (Second Half)—Ishikawa Japs—Mason & Gwynne—Florence Hobson—Lee & Cranston—Al Wohlman.

WORCESTER, MASS.

Poli's (Second Half)—John S. Blondy Co.—Artie Leaming—Stop Thief—Rome & Dunn—Stevers & Lovejoy—Follies of 1923.

F. F. PROCTOR

Week of March 12, 1923

NEW YORK CITY

Fifth Ave. (Second Half)—Edith Taliaferro Co.—Fisher & Hurst—Pinto & Boyle—Marcelle Fallette.

23rd St. (Second Half)—Randalls—Wendell & Meehan—Combe & Nevins—Foster Ball Co.—Chad & Monte Huber.

58th St. (Second Half)—Ethel Hopkins—Tom & D. Ward—Donovan & Lee—Teddy Claire Co.

125th St. (Second Half)—Rose Revue—Leipsig—Holman Romance—N. & G. Verga—Welch, Mealy & Montrose.

ALBANY, N. Y.

(Second Half)—Victoria—Mack & Stanton—Newhoff & Phelps—Ben Welsh—Rich Hayes.

MT. VERNON, N. Y.

(Second Half)—Pauli & Goss—Nathano Bros.—Irene Ricardo—Nance O'Neil—Long Tacks Sam Co.—Miller & Mack.

NEWARK, N. J.

Wm. Solar—Mollie Fuller Co.—Harry Stoddard & Band—Lewis & Dody—Mrs. R. Valentine—Tempest & Sunshine—Ryan, Weber & Ryan.

SCHENECTADY, N. Y.

(Second Half)—Jenner Bros.—Lowe & Stella—Sythe & James—Slatko's Revue.

TROY, N. Y.

(Second Half)—Monroe Bros.—Harold Kennedy—Francis Douglas Co.—Marino & Martin—Tunes & Steps.

YONKERS, N. Y.

(Second Half)—Van Hoven—Antrim & Vale—Daly & Irwin—Valdare & Cook.

B. F. KEITH BOOKING EXCHANGE

Week of March 12, 1923

NEW YORK CITY

Broadway—Carber & Cornish—Mabel Burke—Creations—Ernie Golden & Band—Arthur Angel—Wood & Wyde Revue—Sculptor's Garden—Sewell Sisters.

Fordham (Second Half)—Trixie Friganza—Joe Laurie, Jr.—Ten Eyck & Wiley—Mrs. Gene Hughes.

Jefferson (Second Half)—Paul Specht's Band—Al Shayne—Chas. Keating—Vanderbilts—Paramount Four—Revue La Petite.

Regent (Second Half)—Harry Jolson—Grey Faces—Edwards & Edwards—Wanka—Alen & Canfield.

Franklin (Second Half)—Neil McKinley—Sharkey, Roth & Hewitt—Bezazian & White—Heras & Wills—Clinton Rooney Band—Harry Breen—Kellum & O'Dare.

Hamilton (Second Half)—Grey Faces—Lillian Leitzel—Norwood & Hall—Carroll & Sedley.

BROOKLYN, N. Y.

Flatbush—Sophie Tucker—Arena Bros.—Jim McWilliams—Morris & Shaw—Ernie & Ernie—Claire Vincent Co.

Prospect (Second Half)—Corse Payton Co.—Arthur Whitelaw—Texas Four—Furman & Evans—Barnum Was Right.

Rivera (Second Half)—Irene Franklin—Tom Howard Co.—Bob Pandour Troupe—Levine & Ritz—Ray Conklin—London Steppers.

Greenpoint—Histern & Orchestra—Hampton & Blake—Irving Edwards—Harry L. Cooper Co.

Far Rockaway (Second Half)—Kuma Co.—Geo. Moore & Girls—California Tumblers—Carroll & Sedley—Elinore & Williams.

Henderson's, Coney Island (Second Half)—Payton & Ward—Stevens & Brunnelle—The Headliners—Bessler & Irwin—Valentino Orchestra.

ALLENTOWN, PA.

Orpheum (Second Half)—Archie & G. Falls—Yorke & Mayelle—Right or Wrong—Henry & Moore—Dolly Davis Revue.

ASBURY PARK, N. J.

(Second Half)—Fridkin & Rhoda—Meredith & Snoozer—Dooley & Story—Young Wang Co.

AUBURN, N. Y.

(Second Half)—The Saleros—Fields & Fink—Margie Coates—Kay, Hamlin & Kay.

BANGOR, ME.

Martinetti & Maglin—Alf Grant—Francis & May—Carr, Clifford & Carr—Hodge & Lowell—Booth & Nina.

BAYONNE, N. J.

(Second Half)—Boy & Boyer—Margie Burton—Stanley & Birnes—Allman & Howard—Bermuda Round.

BINGHAMTON, N. Y.

(Second Half)—Mulroy, McNeece & Rich—Mumford & Stanley—Black & Dunlop—Trip to Hitland

BOSTON, MASS.

Boston—Dunedin & Players—Doris Duncan—Rolland & Ray—Innis Bros.—Fink's Mules.

Scollay Sq.—Massinger & Besthof—Knapp & Cornella—Thos. J. Ryan Co.—Elsie White—Wilkins & Hughes.

Washington St.—Craddock & Shadney—Russell & Pierce—Dress Rehearsal—Burke, Barton & Burke—Fred's Seals.

BRADFORD, PA.

(Second Half)—Wanda—Allen & Kirby—Briscoe & Rauh—Buckridge Casey Co.

BROCKTON, MASS.

(Second Half)—Malinda & Dade—Sampsel & Leonhard—Hank Brown Co.—Reynolds, Donegan Co.

CAMBRIDGE, MASS.

Central Square (Second Half)—Archie Onri & Dolly—Frank Mansfield—Zeck & Randolph—Leon & Dawn—Louise Lovely Co.

CANTON, O.

Harry Moore—Wepler & Davis—Tivoli & Levere—Around the Corner—Charles Martin—Weadick & Larue.

CHESTER, PA.

(Second Half)—Johnny Reynolds—Kurt & Edith Kuhn—Jean LaCross—Frank Wilcox Co.—Cahill & Romaine—Maurice Diamond Co.

CLARKSBURG, W. VA.

(Second Half)—Van Baldwin Trio—Hazel Harrington—Conkley & Subes—Josephine Harmon Co.—Al. K. Hall Co.

EASTON, PA.

(Second Half)—Frank Shields—Anger & Packer—Mason & Shaw—Adams & Griffith—Paganna Entertainers.

ELMIRA, N. Y.

(Second Half)—Frank & M. Collins—Eddie Rash—All at Sea—Lew Hawkins—Mme. Herrmann.

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FALL RIVER, MASS.

(Second Half)—Ross & Foss—Melroy Sisters—Murdock & Kennedy—Phenomenal Players—Butler & Parker—Wm. Schenk Co.

FITCHBURG, MASS.

Cummings—Pesci Duo—Johnny Burns—Robert Henry Hodge—Kelly & Drake—Willie Jarbe Sisters.

GLOVERSVILLE, N. Y.

(Second Half)—George & R. Perry—Al Fisher Co.—Bobby Randall.

GREENSBURG, PA.

(Second Half)—F. & M. Stanley—Gold & Sunshine—Waldman Bros.—Jack Reddy—So This is Broadway.

HARRISBURG, PA.

(Second Half)—Force & Williams—Royal Gascoignes—Morgan & Binder—The Storm.

HAVERHILL, MASS.

(Second Half)—Roma Duo—Fiske & Fallon—Hometown Follies—Mel Klee—Worden Bros.

HAZELTON, PA.

(Second Half)—Jos. Rankin—Franklyn Farnum Co.—Danice & Dane—Dashington's Dogs.

HOLYOKE, MASS.

(Second Half)—Will Morris—Copes & Huton—The Love Bug—Owen, Kelly & Golden.

ITHACA, N. Y.

(Second Half)—Michon Bros.—Dorothy Manning Co.—Oren & Drew.

JAMESTOWN, N. Y.

(Second Half)—Al & M. Joy—Harmon & Harmon—Hall & Erminie & Brice—Burns & Lynn—Bowers, Walters & Crooker.

JERSEY CITY, N. J.

Silbabraons Co.—Westerners—Paul Edwards, Co.—Mace & Worth—Murray & Dusty—Gruet, Kramer & Gruet.

JOHNSTOWN-PITTSBURGH

(Second Half)—Davis & Bradner—Blue Bird Revue—Marks & Wilson—Bronson & Edwards.

PITTSBURGH-JOHNSTOWN

(Second Half)—O'Brien & Josephine—Pot Pourri Revue—Wilbats Trio—Fiske & Lloyd.

LANCASTER, PA.

(Second Half)—Bernt & Partner—Shone & Squires—A Magic Tablet.

LAWRENCE, MASS.

(Second Half)—Miacahua Co.—Harper & Clark—Arthur DeVoy Co.—Salle & Robles—DeDevitt, Kelly & Quinn.

LEWISTON, ME.

Music Hall (Second Half)—Fid Gordon—Leonard & Whitney—Casson & Klem—Emma Raymond Co.

LONG BRANCH, N. J.

(Second Half)—Great Johnson—North & South—Harvey & Stone—Jos. Stanley.

SKETCHES to order MICHAEL J. FLOOD Box 4406 Nicetown P. O. Phila., Pa.

LYNN, MASS.

(Second Half)—Harry Watkins—Barrys & Wolfords—Marie & Ann Clark—Ibach's Entertainers.

McKEESPORT, PA.

(Second Half)—Gardner & Aubrey—Ray & Hale—Married Again—Larry Comer—Pope & Uno.

MANCHESTER, N. H.

(Second Half)—Hazele & Redfield—Three Odd Chaps—Clayton Drew Players—Mohr & Eldridge—Anderson & Yvel.

MEADVILLE, PA.

(Second Half)—Warner & Cole—Lourie Devine Eddie Foyer—Chung Hwa Three.

MONTREAL, CAN.

Kenny & Ellis—Sager Midgley Co.—Henry & Adelaide—Fern & Maree—Leslie Curtos—Moody & Duncan.

NANTICOKE, PA.

Ziska—Nomi Kalama—Smith & Nash—Rainbow Six.

NEW BEDFORD, MASS.

(Second Half)—Mack & Manus—Golden & Lewis—Grace Valentine Co.—Tracey & McBride—Four Miners.

NEW BRITAIN, CONN.

(Second Half)—Alma—Keer & Ensign—Stanley & Stevens—Miss Cinderella.

NEW BRUNSWICK, N. J.

Rialto (Second Half)—Bailey & Seed—Dancing a la Carte.

NEW LONDON, CONN.

(Second Half)—Ray & Fay—Fred Gray Co.—Taylor, Howard & Them—Ann Francis Co.

PASSAIC, N. J.

(Second Half)—Clayton & Clayton—Zelda Santley—Hugh Herbert Co.—Davis & Chadwick—Four Madcaps.

PATERSON, N. J.

(Second Half)—Homer Romaine—Harrington & Green—Danoo Si Thibault & Cody—Shriner & Fitzsimmons.

PAWTUCKET, R. I.

(Second Half)—Robert & Demont—Leighton & Du Ball—Baxley & Porter—Mullen & Francis—Casting Campbells.

PHILADELPHIA, PA.

Keystone—Clown Seal—Dixie Hamilton—Thornton & Squire—Thornton & King—Mlle. Modisto.

Germantown—Downey & Claridge—Annette—Arthur Sullivan Co.—Williams & Taylor—Henry Melody Six—Hawthorne & Cook—Arnauts Three.

Wm. Penn (Second Half)—Breakaway Barlows—Stillwell & Fraser—Geo. Rolland Co.—Lane & Harper.

PITTSBURGH, PA.

Billie Bowman—Neapolitan Duo—The Love Race—George F. Hall—Girl in the Moon—Drummond & White—Lorimer & Hudson.

PITTSFIELD, MASS.

(Second Half)—Tyler & St. Clair—Man Off the Ice Wagon—Reilly & Rogers—Tim & K. O'Meara.

PLAINFIELD, N. J.

(Second Half)—Sherwin Kelly—Ergotti & Jeran—McNally, Kelly & De Wolf—Jungle Bungalow.

READING, PA.

(Second Half)—Chas. Reader—Jones & Ray—Dillon & Parker—Jimmy Lucas.

ROCKVILLE CENTER, N. Y.

Manillo Bros.—Nat. & J. Farnum—Fairy Tale Follies—Kramer & Griffin—The Doctor Shop.

SHENANDOAH, PA.

(Second Half)—Eileen Flory—Laeme & Pearson—Young & Wheeler—Choy Ling Hee Troupe.

STEUBENVILLE, O.

(Second Half)—Al Striker—Innis & Ryan—Sylo—Eddie Cassidy—Bobbette's Entertainers.

SYRACUSE, N. Y.

(Second Half)—Louis London—Wells & Robyns—Maning Jimmy Band—Marion Gibney—La Fleur & Portia.

TRENTON, N. J.

(Second Half)—Howard's Ponies—Espe & Dutton—Alexander & Elmore.

UTICA, N. Y.

Colonial (Second Half)—Lew Nelson Co.—Telaak & Dean—Hartley & Paterson—Traps—Moody & Duncan.

WATERTOWN, N. Y.

(Second Half)—Trip to Hitland—Wilbur & Lyne—The Diamonds.

WHEELING, W. VA.

(Second Half)—Paul Sydell—Manuel Romain Trio—Dainty June Co.—Nixon & Sans—Eva Fay.

WILMINGTON, DEL.

(Second Half)—Jas. & Edith James—Gilbert & Kenny—Thornton Flynn Co.—Inglis & Winchester—Werner Amaros Three.

YORK, PA.

Opera House (Second Half)—The Lerays—Van & Vernon—Mr. & Mrs. Hugh Emmett—Moran & Mack—Baal Bek.

YOUNGSTOWN, O.

(Second Half)—Chong & Moey—Kennedy Bros.—The Golden Bird—Janet of France—The Seebacks.

ATLANTA AND BIRMINGHAM

Christy & Wills—Buchanan & Campbell—Rawls & Von Kaufman—Loney Haskell—Ed Janis Revue.

BIRMINGHAM AND ATLANTA

Van Arman's Minstrels.

BATON ROUGE AND SHREVEPORT

Frank Work & Co.—Roger Williams—Golden Gate Trio—Stanley & McNab—Oddities of 1923.

NEW ORLEANS AND MOBILE

Boudini & Bernard—Boggs & Wells—McLellan & Carson—Lew Cooper—Pepita Granados & Co.

MOBILE AND NEW ORLEANS

Kennedy & Kramer—El Cleve—Harry J. Conley & Co.—Ned Norworth & Co.—Wheeler Trio.

NASHVILLE AND LOUISVILLE

W. & G. Ahearn—Master Gabriel & Co.

LOUISVILLE AND NASHVILLE

Newell & Most—Polly Moran—Pedestrianism.

NASHVILLE, TENN.

(First Half)—Betty Washington—Russell & Sambo—Three Renards. (Second Half)—Glencoe Sisters—Skatelles.

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KNOXVILLE AND CHATTANOOGA

Baggott & Sheldon—Wardell & La Costa—Deslys Sisters Revue—Joe Darcy—Wilbur & Adams.

WEST PALM BEACH AND MIAMI

Rose & Bunny Brill—Rosellas—Mlle. Vanity & Co.—Rome & Gaut—Three Kitaros.

SAVANNAH AND JACKSONVILLE

Lynn & Thompson—Gene Morgan—Sampson & Douglas—Pisano & Lindauer—Princess Wahletka.

JACKSONVILLE AND SAVANNAH

John Regay & Co.—McCormick & Winehill—Four Terrace Girls—Fulton & Burt—Gordon & Day.

GREENVILLE AND AUGUSTA

Vee & Tully—Hallon & Day—Southern Revue—Howard & Lewis—Hanako Japs.

COLUMBIA, S. C.

(Second Half)—Harry La Marr & Co.—Janis & Chaplow—Lillian Herlein & Co.—Hunting & Francis—Art Impressions.

TAMPA, ST. PETERSBURG AND ORLANDO

Van & Tyson—Dorothy Ramer—Princeton Five—Elliott & Latour—Holman Bros.

ROANOKE AND WINSTON-SALEM

Merritt & Coughlin—Bernard & Merritt—Davis & Santry—Elm City Four—The Longfields.

ROANOKE, VA.

(Second Half)—Beege & Quepee—W. & M. Rogers—Gilfoyle & Lange—Jack Sidney—Vera Burt & Saxi Holtsworth & Band.

RICHMOND AND NORFOLK

Ray Snow & Narine—Carlton & Bellew—Frank Wilson—J. & W. Hennings—Dorothy Byton Revue.

NORFOLK AND RICHMOND

Mang & Snyder—McCormack & Wallace—Hall & Dexter.

Main Street—Tuscano Bros.—Stuart Girls—Speeders—Glenn & Jenkins.

LA CROSSE, WIS.

Rivoli (Sunday, Monday and Tuesday)—Silver, Duval & Kirby.

LEAVENWORTH, KAN.

Orpheum (Sunday)—Blaise & Blaise—O'Neal Sisters & Benson—Hackett & Beach—Lloyd & Goode—Aeroplane Girls.

LINCOLN, NEB.

Liberty (First Half)—Broderick Wynn & Co.—McKay & Earl—Valentine Vox—Weir & Crest—Stars in Stripes. (Second Half)—Roberta & Wilfreda—Frank & Ethel Hall—Primrose Four—Three Alex.

MADISON, WIS.

Orpheum (First Half)—Adonis & Co.—Ritch's Minstrels. (Second Half)—Sinclair & Grey—Billy Miller & Co.—Demarcos & Sheik Band.

MILWAUKEE, WIS.

Majestic—Sealo—Austin & DeLaney—Herbert Lloyd & Co.—Miller, Packer & Sele—Birds of Paradise—The Arleys—Hugo Lutgens—Armstrong & Phelps.

MINNEAPOLIS, MINN.

Seventh Street—Eary & Eary—Vernon—Roatina & Barrett—Moore & Fields—Rubeville—Carter & Royce—Romano Sisters.

NORFOLK, NEB.

Auditorium (Sunday)—Stars in Stripes—Lovett & Dale—Valentine Vox. (Friday and Saturday)—Gene & Myrtle Moore—Wheaton & Boyd.

PEORIA, ILL.

Orpheum (First Half)—Rose O'Hara—Minstrel Monarchs—Tyler & Crolius. (Second Half)—Margaret Padula—Three White Kuhns—Page, Hack & Mack.

QUINCY, ILL.

Orpheum (First Half)—Smith & Strong—Mack & Velmar Co.—Yorke & King. (Second Half)—Reddington & Grant—Claudia Coleman—Leona Hall Revue.

RACINE, WIS.

Rialto—Mason & Scholl—Henry Catalano & Co.—Ernest Hiatt—Bird Cabaret.

ROCKFORD, ILL.

Palace (First Half)—Sinclair & Grey—Billy Miller & Co.—Demarcos & Sheik Band. (Second Half)—Adonis & Co.—Fitch's Minstrels.

ST. JOE, MO.

Electric (First Half)—Australian Axemen—Mason & Scott—Drisko & Earl—Primrose Four. (Second Half)—Hughe's Musical Duo—Johnny's New Car—Cook & Cohan.

ST. LOUIS, MO.

Rialto (First Half)—Grace Ayers & Bro.—Chamberlain & Earle—Morgan Wooley & Co.—Bill Robinson—Lambert & Fish. (Second Half)—Revue Resplendent—Stanley Chapman.

Grand—Jack Roshier & Muffs—Thelma—Taketa Bros.—Rose & Thorne—A Pair of Deuces—Andy Gump—Belle Montrose—La Graciosa.

Columbia (First Half)—The Philmers—Elinore Pierce & Co.—Three Ambler Bros. (Second Half)—Ward & Zeller—Hart & Helene.

SIOUX CITY, IOWA

Orpheum (First Half)—Gordon & Rica—Allen Shaw—Coscia & Verdi—Langford & Fredericks—Frank McIntyre. (Second Half)—Burst & Vogt—Broadway to the Bowery—Pietro—Swift & Kelly.

SIOUX FALLS, S. D.

Orpheum (First Half)—Dave & Tressie—Frank & Ethel Hall. (Second Half)—Francis Ross & Du Ross—Coscia & Verdi.

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SOUTH BEND, IND.

New Palace (First Half)—Page & Green—Jerome & France—Claude & Fannie Usher—Sylvester & Vance—Dainty Marie. (Second Half)—McGoods Lenzen & Co.—Ray & Edna Tracey—Jos. Herbert, Jr., & Co.—Fred. Lindsay & Co.

SPRINGFIELD, ILL.

Majestic (First Half)—Stanley Chapman—Franklyn & Charles—Lady Alice's Pets. (Second Half)—The Earls—Rose O'Hara—Pilcer & Douglas—Lambert & Fish—Bill Robinson—Jim.

SPRINGFIELD, MO.

Electric (First Half)—Edwards & Dean—Earle & Edwards. (Second Half)—Irene Trevette—Hayes & Lloyd.

TERRE HAUTE, IND.

Hippodrome (First Half)—Snell & Vernon—Keno, Keyes & Melrose—Dooley & Sales—Mascot. (Second Half)—Grace Ayers & Bro.—Claude & Fanny Usher—Sylvester & Vance.

TOPEKA, KAN.

Novelty (First Half)—Three Eddy Sisters—Wild & Sedalia—O'Neal Sisters & Benson—Lloyd & Goode—Aeroplane Girls. (Second Half)—Australian Axemen—McKay & Earle—Johnson Bros. & Johnson.

MARCUS LOEW CIRCUIT

Week of March 5, 1923

NEW YORK CITY

American (First Half)—Maxon & Morris—Raymond & Dwyer—Dave Manley—Billy Gerber Revue—Faber & King—Jos. E. Bernard & Co.—Frank Gaby—Three Apollos. (Second Half)—Boland & Knight—Hite Reflow & Co.—Casey & Warren—Marshall Montgomery & Co.—Eddie & Grace—Billy Swede Hall & Co.—Sully & Kennedy—Harry LaVail & Sister.

Orpheum (First Half)—Obala & Adrienne—Violet Carleson—Burt & Rosedale—Al. H. Wilson—LaPetite Revue. (Second Half)—Diaz Monkeys—Louis London—Herbert Ashley & Co.—Fisher & Sheppard—Stolen Sweets.

National (First Half)—Dancing DuBrowns—Fisher & Sheppard—Royal Midgets. (Second Half)—Wyoming Duo—Billy McDermott—Royal Midgets.

Greeley Square (First Half)—Marjolane & Victor—Mason & Bailey—Howard & Ross—Conroy & Howard—Fletcher Clayton Revue. (Second Half)—Maxon & Morris—Irving Edwards—Marcelle Fallet & Mother—Joseph E. Bernard & Co.—Moss & Frye.

Delancey Street (First Half)—The Song Bird—Murry & Burt—Criterion Four—Marshall Montgomery—Chick & Tiny Harvey—Roy & Arthur. (Second Half)—Marjolane & Victor—Faber & King—Dave Manley—Heim & Lockwood Sisters—Mallon & McCabe—Obale & Adrienne.

Boulevard (First Half)—Wyoming Duo—Holly & Lee—The Little Liar—Grant Gardner—Duponts. (Second Half)—Eicko & Keyo—Dolly Morrissey—Burt & Rosedale—Wilson & Jerome—Mammy & Gold Dust Twins.

State (First Half)—Monroe & Grant—Marcelle Fallet & Mother—Stutz & Bingham—Billy Swede Hall & Co.—Harry Rose—Here, There & Everywhere. (Second Half)—Ford & Price—Criterion Four—Harry Rose—LaPetite Revue.

Avenue B (First Half)—Louise & Mitchel—Henry J. Kelly—Adrian—Follies. (Second Half)—The Faynes—Phil. Davis—Follies.

Lincoln Square (First Half)—Ford & Price—Roy, Dorn & Duke—Heim & Lockwood Sisters—Moss & Frye—A Day at Coney Island. (Second Half)—Monroe & Grant—Gilbert Sisters & Armstrong—Eckhoff & Gordon—Laurie Ordway & Co.—Caledonia Four.

Victoria (First Half)—Diaz Monkeys—Barton & Sparling—Laurie Ordway & Co.—Alex. Hyde's Orchestra. (Second Half)—Duponts—Conroy & Howard—Stutz & Bingham—Alex. Hyde's Orchestra.

BROOKLYN, N. Y.

Palace (First Half)—The Foyne—Nat Burns—Renard & West—Powell Sextette. (Second Half)—Reo & Helmar—Adrian—Four Queens and a Joker.

Warwick (First Half)—Arch & Vedi—Kelly & Weise—Hughie Clark—Reo & Helmar. (Second Half)—Louise & Mitchel—Eddie & Edith Adair—Flynn & Arnold.

Metropolitan (First Half)—Eicko & Keyo—Flynn & Arnold—Herbert Ashley & Co.—Billy McDermott—Lou & Gene Archer. (Second Half)—Kara—Howard & Ross—Senator Murphy—Billy Gerber Revue.

Fulton (First Half)—Ling & Long—Helen Vincent—Mallon & McCabe—Emerald Revue. (Second Half)—Mankin—Holly & Lee—Reed & Selman—Frank Gaby—Chick & Tiny Harvey.

Gates (First Half)—Joe DeKoe Troupe—Eddie & Grace—Reed & Selman—Sully & Kennedy. (Second Half)—Roy & Arthur—Cupid's Close-Ups—Al. H. Wilson—Lou. & Gene Archer.

Astoria (First Half)—Mankin—Four Byron Girls—Eckhoff & Gordon—Follies. (Second Half)—Ling & Long—Roy, Dorn & Duke—Geo. Morton—Follies.

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BALTIMORE, MD.

Hippodrome—Victoria & Dupree—McNaughtons—In Wrong—Jean Granese—Brown, Gardner & Barnett.

BOSTON, MASS.

Orpheum—Francis & Wilson—Dorothy Wahl—Brooks & Grace—Ed. Blondell & Co.—Lazar & Dale—Johnny Elliott & Girls.

BUFFALO, N. Y.

State—Kerville Family—Simms & Winnie—When We Grow Up—Wilson & McEvoy—Harry E. Webb & Jazz Beauties.

CLEVELAND, OHIO

Loew's—Nestor & Vincent—Dobbs, Clark & Dare—Marston & Manley—Fashion Revue.

HAMILTON, ONT.

Capitol—Leo Zarrell Duo—Irving & Elwood—Will. Stanton & Co.

HOBOKEN, N. J.

Loew's—Reed & Blake—Mammy & Gold Dust Twins—Al. H. Wilson—Moran & Wiser.

LONDON, CAN.

Loew's (First Half)—Jack Merlin—Mabel Blondell Revue. (Second Half)—Herman Berrens.

MONTREAL, CAN.

Loew's—Reck & Rector—Dawson, Lanigan & Covert—Archer & Belford—Frank Mullane—Dolly's Dream.

NEWARK, N. J.

State—LaFrance Bros.—Mardo & Rome—Columbia & Victor—Ethel Davis & Co.—Making Movies.

OTTAWA, CAN.

State—Ed. Gingras & Co.—Wheeler & Potter—Helen Davis & Co.—Chas. F. Semon—Boys of Long Ago.

PROVIDENCE, R. I.

Emery (First Half)—Kennedy & Nelson—Berdie Kraemer—Silvus & Berger—Case & Wayne—Harry Abrams & Co. (Second Half)—Maude Ellert & Co.—Wyeth & LaRue—Poor Old Jim—Murray Bennett—Mme. DuBarry & Co.

SPRINGFIELD, MASS.

Broadway (First Half)—Maude Ellert & Co.—Murray Bennett. (Second Half)—Kennedy & Nelson—Berdie Kraemer.

TORONTO, CAN.

Yonge Street—Herbert Dyer & Co.—Bentley-Banks & Gay—Frank Ward—Kimberley & Page—Hughes & Pam—LaDova Gilmore & Co.

WASHINGTON, D. C.

Strand—Braminos—Bemington & Scott—Cardo & Noll—Jimmy Savo & Co.—Royal Pekinese Troupe.

CHICAGO KEITH OFFICE

Week of March 18, 1923

CINCINNATI, OHIO

Palace—Martin Van Bergen—Around the Map—Al Fields & Co.—Klass, Manning & Klass—Caesar Rivoli—Ahearn & Peterson.

CLEVELAND, OHIO

Reade's Hippodrome—Ned Nestor & Co.—Hibbert & Malle—Favorites of the Past—Jarvis & Harrison—Girl from Toyland—Rodero & Brown.

CLINTON, IND.

Capitol (Sunday and Monday)—Frances & Frank. (Thursday, Friday and Saturday)—Williams & Clark—Niobe.

CRAWFORDSVILLE, IND.

Strand (Friday and Saturday only)—Jerome & Frances.

DAYTON, OHIO

Keith's (First Half)—Binns & Grill—Holt & Leonard—Al Moore & Band. (Second Half)—Gene & Mignon—Chief Caupolican—Haunted Violin—Wm. Halligan Company.

DETROIT, MICH.

La Salle Garden (First Half)—Christy & Bennett—Four Rubini Sisters—Selbini & Grovini—Taylor & Bobbe. (Second Half)—Swift & Daley—Holt & Leonard—Sidney Landfield—The Rosaires.

EVANSVILLE, IND.

Victory (First Half)—Rose, Ellis & Rose—Robinson & Pierce—John Alden Revue—Ward & Van. (Second Half)—Keno, Keyes & Melrose—Harry Bewley & Co.—Let's Go—Will J. Ward.

INDIANAPOLIS, IND.

Palace—Adams & Morin—Jimmy Carr & Band—Bob Murphy & —Berrick Hart & Co.—Ruth Howell Duo—Hart, Wagner & Ellis—Haney & Morgan.

(Continued on page 29)

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WHITEMAN BAND FOR STEAMSHIP

Hugh Ernst, general manager of Paul Whiteman, Inc., last week made public the plans of the office in regard to Whiteman bands on the U. S. Shipping Board boats. The first band of this kind in point of importance is to be known as the S. S. *Leviathan* band and will be present when that ship makes its maiden voyage early in June.

The personnel of the band has not yet been determined, but it will be composed entirely of young college men, all native Americans, who can entertain as well as play dance music. The Shipping Board has hit upon the idea of furnishing the passengers with a real entertainment every night and believes that a Whiteman orchestra is in a position to do this. Besides the entertainment, both musical and vocal, to be furinshed by the *Leviathan* orchestra, there will be up-to-date moving pictures and other star attractions on the nightly programs.

The S. S. *Leviathan* orchestra will be composed of ten or twelve men and will play a couple of months in Keith vaudeville before going on board, under the above name. The scenic effects used in the act will be planned by Ned Wayburn, who will stage the act, and executed by the Robert Law studios, who made the scenery used by Whiteman for his European appearance. The same scenery and effects used by the band in vaudeville will be taken on board the *Leviathan* when the boat sails and will be used by the band there.

PAUL SPECHT'S HOME ROBBED

Paul Specht and his orchestra were recalled by popular demand to play a return engagement at the Palace Theatre, Newark, last week. Reports being received indicate that Specht's Cleveland engagement, in which he received $2,500 for a single night's performance before 8,000 persons, establishes a new record for dance orchestras.

During Specht's absence in Washington the week before last, his home at 318 West Fifty-first street was broken into and Specht was robbed of a suit of clothes, a vest, a traveling bag which he had been presented by the members of one of his bands, and other items, the total value being about $300. Papers and letters which Specht had lying about were strewn all over the floor as if the robber had been in search of some particular document and took the articles as a blind. The robbery was only reported late last week.

MILLER BUYS OUT KLEIN

Ray Miller, who recently opened the Paradise Ball Room in Newark with Arthur Klein of the Shubert offices, last week bought out his former partner and is now the sole proprietor of Paradise. Miller paid Klein $25,000 for Klein's interest, $12,500 in cash and the same amount in a note payable in thirty days.

Newark people, as shown by the newspapers, regard the acquisition of the entire enterprise by Miller as a step in advance and treated the item as of general news value, giving Miller a wonderful send-off. The place has been running only four weeks and each night of the week is showing an improvement over the same night the previous week, with the prospects pointing to an average nightly attendance of over 700.

STODDARD RETURNING TO B'DWAY

Harry Stoddard and his orchestra will play a return engagement at the Broadway Theatre on March 26th, making a total of eleven weeks played by Stoddard at this house. The management wished to secure Stoddard for an additional week, but his engagement at the Royal interfered. The orchestra remains under the management of Joseph B. Franklin for outside work and is being booked for vaudeville by Rose & Curtis.

ORCHESTRA NEWS

BUESCHER CO. CO-OPERATING

The Buescher Band Instrument Company are taking a fine step in their program of co-operation with the leading orchestras and the several musical acts in vaudeville. During the recent Whiteman tour the Buescher dealers along the route offered every co-operation, featuring the Whiteman Band in their windows and in their display advertising. The same methods are being pursued in regards to the Whiteman foreign trip. Other show orchestras, such as Paul Specht, Pat Rooney and his Kings of Harmony, the Oriole Terrace Orchestra, the Pennsylvanians, Charles Strickland and Arnold Johnson are also being featured by the Buescher people with lobby and window display cut-outs and newspaper advertising.

The Buescher people believe that dance music is as fully music as the intricate discord played by long-haired Europeans and to this end they advertise the dance musician and bring him to national attention.

COLEMAN WITH VALENTINO

Emil Coleman, who booked his brother and four other musicians to accompany Rodolf Valentino and his wife on their transcontinental dance tour, has found it necessary to supply Gregory Coleman, the brother, with four more men, making a nine-piece orchestra accompanying the dancing film stars. The Coleman orchestra plays a five-minute overture before the dancing exhibition starts, and then, while Valentino is changing into his street clothes, plays for a dancing contest that is held for the general public, Valentino acting as judge and presenting a silver loving cup to the winner.

Emil Coleman, after an illness of eight days, due to a severe attack of influenza, returned to the Montmartre late last week.

ORCHESTRA LEADERS VISIT N. Y.

New York last week was the Mecca for several dance leaders and musicians. Frank Maggio, one of the biggest orchestra managers of Pittsburgh, was in town for a few days. Maggio has five orchestras working all the time in the Smoky City.

Leo Erdody also came down from Toronto, where he is directing a Paul Specht orchestra, to celebrate, with his wife, the seventh anniversary of their wedding.

James Strickfadden and George Canfield, saxophonists, arrived in town from California to join Eddie Elkins, and Johnny Hamp also spent a few days in the city.

JOCKERS BOOKS HIRSCH

Al Jockers, who has been up at the Woodmansten Inn for over a year and who is highly regarded by Joe Pani, proprietor of the Woodmansten Inn and Knickerbocker Grill, has booked Bert Hirsch and his orchestra into the Knickerbocker to open on March 18. This is the first orchestra booked in a Pani enterprise by Jockers, but an arrangement has been made whereby Pani will, in the future, cooperate with his orchestra leader in matters of this kind.

PITTMAN AT ROCHESTER

Paul Whiteman, Inc., has booked Keith Pittman and an orchestra of six pieces to open at the new Sagamore Hotel in Rochester, the orchestra leaving Sunday night and opening on Monday. The orchestra is known as Whiteman's Piccadilly Orchestra, the engagement being for several weeks. The Sagamore is Rochester's newest and finest hotel, the backers being the Bausch & Lomb Company, optical goods manufacturers of that city.

BELLHOPS AT HOTEL WINDSOR

Yerkes' Six Bellhops last week replaced the Yerkes Orchestra that had been playing at the Windsor Hotel, Montreal, Canada. Some trouble had developed between a member of the former band and the immigration authorities and Yerkes deemed it advisable to replace the band with the Bellhops.

BOOKED FOR PELHAM HEATH

The Versatile Sextette, now completing a ten weeks' engagement at the Cafe des Beaux Arts, Philadelphia, will open at the Pelham Heath Inn on April 1st for an engagement of ten months, the longest contract ever made with an orchestra at any roadhouse. The weekly salary for the six men is in excess of $1,000, which puts the engagement among the most profitable orchestra engagements ever played.

KYLE AT PAVILION ROYAL

Kent Kyle is directing a Whiteman orchestra of four pieces on Saturdays and Sundays at the Pavilion Royal, which, during this season of the year, is only open on those days. Others in the orchestra besides Kyle, who play drums, are Wayne Scott, violin; Harry Potter, piano, and Bill Waco, saxophone.

EDDIE ELKINS CLOSING

Eddie Elkins and his orchestra, after having played at the Knickerbocker Grill for several months, will close there on Saturday, March 17. Elkins is partially reorganizing his orchestra with the probable intention of opening in vaudeville shortly.

FRIEDMAN AT YEUNG'S

Al Friedman's Orchestra, recently returned from Montreal, was booked by Joseph B. Franklin and opened last week at Joy Yeung's restaurant at the highest salary ever paid an orchestra in that cafe. Friedman has six pieces in his combination.

HAMP AT WALTON ROOF

Johnny Hamp is the leader of the Kentucky Serenaders, now playing at the Walton Roof, Philadelphia. The orchestra will continue here until May 1st, when it will go into the Ambassador Hotel, Atlantic City, for the entire summer.

PHILLIPS AT ROYAL GRILL

Barney Phillips and his orchestra closed their engagement at Danceland, Jamaica, and are now playing at the Royal Grill, Phillips having changed the name of the five-piece combination to Phillips' Royal Grill Orchestra.

ISHAM JONES WRITES SONG

Isham Jones is the composer of a new song, "Swinging Down the Lane," which is now being featured in Chicago and which has been accepted by Feist for immediate release. Gus Kahn collaborated with Jones on the number.

CLOVER GARDENS FILES ANSWER

Clover Gardens, Inc., last week filed its answer to the suit brought by Duilio Cherbo in December in which the orchestra leader sought to compel the dance hall proprietors to fulfill the terms of its contract with him or to pay him damages.

In his complaint Sherbo alleged that he had agreed, in March, 1922, to furnish the Clover Gardens with a twenty-piece orchestra beginning on June 1, at a salary of $2,800 a week, this sum to include $600 a week for Bert Ambrose. That the orchestra performed faithfully until prevented from doing so by the defendant on December 2, 1922.

In their answer Clover Gardens, Inc., claim that Sherbo agreed to furnish them with nineteen high class union musicians for seven nights and one matinee a week, with Ambrose as director at $500 and was to get 10 per cent of the orchestra's payroll for his services. The management claims that the orchestra did not perform between June 1 and June 15 but that Sherbo collected $5,600 on the claim that the orchestra would have to be paid, but that he did not turn over the money to the musicians. They further allege that between June and December of 1922 Sherbo "padded" the orchestral account to the amount of approximately $5,000.

In their answer the restaurant company also avers that Sherbo permitted "lack of discipline" among the musicians, who smoked, reported long after the time for performances and absented themselves and that he placed inferior men in the orchestra.

WHITEMAN APPEALS TO PRINCE

THE CLIPPER, several months ago, carried a story concerning agitation against American musicians in England, emphasizing the fact, as expressed by London cafe, hotel and cabaret proprietors that the European musician was absolutely unable to cope with the subtleties of American dance music, good saxophone players in particular, being scarce. At that time it was pointed out that the British Musicians' Union, finding it impossible to compete with the Americans, were using every effort to force restrictive legislation.

So strong has the sentiment against Americans become that Paul Whiteman, before getting the labor permits necessary to allow him to make a profitable trip over, had to resort to intervention by the Prince of Wales.

LOPEZ RETURNS TO PALACE MAY 7

Vincent Lopez and his Hotel Pennsylvania Orchestra have been booked into the Palace for return dates for three weeks, beginning May 7th. Lopez hasn't booked any time beyond the third week at the Palace, and it is more than probable that they will be held over for quite some time.

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VAUDEVILLE BILLS
(Continued from page 27)

JACKSON, MICH.

Majestic (Three days only) (Second Half)—Gladys Greene—Waiman & Barry—J. O. Lewis, Jr., & Co.—Byal & Early—Humberto Bros.

KALAMAZOO, MICH.

Regent (First Half)—Gladys Greene—Olive & Mack—Maxon & Brown—Creedon & Davis—Songs & Scenes. (Second Half)—Jeanette & Harry Shields—Four Ushers—Frazer & Bunce—Stranded.

KOKOMO, IND.

Strand (First Half)—Mantel's Mannikins—Ray & Edna Tracey—Ross Wyse Trio—Fred Lindsay & Co. (Second Half)—Snell & Vernon—Ward & Van—John Alden Revue.

LANSING, MICH.

Regent (First Half)—Blue Cloud & Winona—Lou & Grace Harvey—Babies—Swift & Daley—Four Errettos. (Second Half)—Gladys Green—Bobbe & Taylor—Songs & Scenes.

LEXINGTON, KY.

Ben Ali (First Half)—Van & Bell—Gene & Mignon—Frank Farron—Haunted Violin. (Second Half)—Binns & Grill—Coffman & Carroll—Venetian Five—Quinn & Caverly.

LIMA, OHIO

Faurot O. H. (First Half)—Bartam & Saxton—Quinn & Caverly—Clinton Sisters. (Second Half)—McRae & Clegg—Cleveland & Dowery—Bobby Jackson & Co.—Bender & Armstrong—Master Gabriel & Co.

MIDDLETOWN, OHIO

Gordon (Second Half)—Billy Beard—Van & Bell.

PADUCAH, KY.

Orpheum (First Half)—Beban & Mack—Venetian Five—Coffman & Carroll—Wright & Lidell. (Second Half)—Girton Girls—Chas. Gerard & Co.—Baggett & Nelson.

RICHMOND, IND.

Murray (First Half)—Trennell Trio—Harry Bewley & Co.—Will J. Ward—Let's Go. (Second Half)—Frances & Frank—O'Connor Girls—Robinson & Pierce—Hazel Green & Band.

SAGINAW, MICH.

Jeffer's Strand (First Half)—Belmont's Canary Opera—Frazer & Bunce—Byal & Early—Bellclair & Frances. (Second Half)—Ines Hanley—Dave Ferguson—Christy & Bennett—Anker Trio.

TERRE HAUTE, IND.

Liberty (First Half)—Williams & Clark—Niobe & Co. (Second Half)—Gordon & Spain—Rose, Ellis & Rose.

WESTERN VAUDEVILLE
Week of March 18, 1923

CHICAGO, ILL.

Majestic—Jack & Jessie Gibson—Flanders & Butler—Milton Pollock & Co.—Fitzgerald & Carroll—Earl & Rial Revue—Geo. & Paul Hickman—Jewell's Manikins.

Kedzie (First Half)—Mason & Scholl—Cleveland & Dowry—Willard Jarvis Revue. (Second Half)—Chamberlain & Earl—Tango Shoes.

American (First Half)—Bobby Brewster & Co. (Second Half)—Jack Adams & Thompson Sisters—Olive & Mack.

Lincoln (First Half)—Affie Tranger & College Girls—Ernest Hiatt. (Second Half)—Bobby Brewster & Co.

Englewood (First Half)—The Earls—Tango Shoes—Frank DeVoe & Co. (Second Half)—Lady Alice's Pets—Gaffney & Walton—Gladys Delmar & Band.

ABERDEEN, S. D.

Orpheum (Second Half)—Martha Russell & Co.—Monte & Lyons—Drapier & Hendrie.

BLOOMINGTON, ILL.

Majestic (First Half)—Page, Hack & Mack—Margaret Padula—Three White Kuhns. (Second Half)—Dainty Marie—Edith Clifford—Minstrel Monarchs.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Paul Rahn & Co.—Alexandria. (Second Half)—Catherine Sinclair & Co.—Jack George Duo.

CHAMPAIGN, ILL.

Orpheum—Dancing Kennedys—O'Malley & Maxfield—Morgan Wooley & Co.—Franklyn & Charles—Dooley & Sales—Three Weber Girls.

DAVENPORT, IOWA

Columbia—Paul Rahn & Co.—Weir & Crest—Affie Tranger & College Girls.

DUBUQUE, IOWA

Majestic—Hill & Quinnell—Fagg & White—Henry Catalano & Co.—Geo. Lovett's Concentration.

FARGO, N. D.

Grand (First Half)—Martha Russell & Co.—Monte & Lyons—Drapier & Hendrie. (Second Half)—Silver, Duval & Kirby.

FT. RILEY, KAN.

War Dept. (Sunday)—Ward & Zeller—Three Eddy Sisters—Wild & Sedalia—Slack & Curley—La Palarica Trio.

GALESBURG, ILL.

Orpheum (First Half)—Reddington & Grant—Claudia Coleman—Leona Hall Revue. (Second Half)—Smith & Strong—Mack & Velmar Vo.—Yorke & King.

GRAND ISLAND, NEB.

Majestic (Sunday)—Jimmy Van—McKay & Earle—Broderick Wynn & Co. (Friday, Saturday and Sunday)—McKinley Sisters.

GREEN BAY, WIS.

Orpheum (First Half)—Grindell & Esther.

JOLIET, ILL.

Orpheum (First Half)—Daly & Burch—Revue Resplendent.

JOPLIN, MO.

Electric (First Half)—Irebe Trevette—Hayes & Lloyd. (Second Half)—Edwards & Dean—Earle & Edwards.

KANSAS CITY, KAN.

Electric (First Half)—Hart & Helene—Johnson Bros. & Johnson. (Second Half)—Mason & Scott—Three Melvins.

KANSAS CITY, MO.

Globe (First Half)—Denyle, Don & Everett—Fox & Mack—Johnny's New Car—Cook & Cohan—Peggy Bremen & Bro. (Second Half)—Three Eddy Sisters—Wild & Sedalia—O'Neal Sisters & Benson—Aeroplane Girls.

WHOM Do You Think I Saw Last Week at Keith's Theatre, Providence? AND SAY! She Is Still There with Her Feet. LOOKS GREAT! Talk About a Come Back! Go and See Her, If You Get a Chance. Who Is It? Why,

MAUD DETTY

SHE IS WITH LE ROY RICE'S PHENOMENAL PLAYERS!

MURRAY **STUTZ & BINGHAM** OCTAVIA

Who is he? Now playing Loew Circuit. Direction HANLON & FISHMAN

Jack Walsh & Co.

What *N. Y. Clipper* Says: Jack Walsh and Company were another comedy treat of the bill in a tabloid musical comedy, "Little Miss Sunshine." Walsh is a sort of pocket edition of the late William Dooley, and gets over his comedy stuff with punch and pep.

WILBUR HOLTON

Sensational Dancer with Kelso Bros. & Co.

'MARCH HARES' IN MIDNIGHT SHOW

"March Hares," which the Inter-Theatre Arts, Inc., had intended to give on Sunday night, at the Little Theatre, could not obtain the sanction of Equity for a Sabbath performance and postponed the opening until a quarter of an hour after midnight on Monday morning. The Inter-Theatre Arts, Inc., of which Miss Elizabeth N. Grimball, 65 West Fifty-sixth street, is president, had originally announced the performance of the Harry Wagstaff Gribble play for Sunday night, but when Equity opposed this, announced that the performance was a benefit for the scholarship fund of the organization.

Following a meeting of the Equity Council on Friday the Equity members of the cast were summoned, the result of the conference being the following announcement from John Emerson:

"This is a difficult situation and we regret that the ruling must fall upon the Inter-Theatre Arts. But because of the acute situation brought about by William A. Brady's views on Sunday performances and by the introduction of the Levy bill at Albany legalizing Sunday performances, Equity must take a stand to combat it.

"A legitimate benefit for charity or for a non-commercial organization is all right, but the case before us is not in that category. It was announced originally as a commercial affair and then when Equity objected it was changed to a 'benefit.'

"Even though the organization does turn the proceeds over to its scholarship fund, that only means that the money goes right back into its own pockets."

It was suggested that benefit performances given by Equity for its own treasury might come under the above heading, to which Emerson replied:

"Equity is not a commercial organization, but our understanding is that the Inter-Theatre Arts is a commercial organization. In announcing a benefit for itself, Inter-Theatre Arts is doing just the same thing as William A. Brady would be doing were he to announce a benefit for William A. Brady."

CHATTERTON PLAY FOR CHICAGO

CHICAGO, Feb. 24.—Miss Ruth Chatterton, in a play yet unnamed, will begin a Spring engagement at Powers'. "William's Wife," the vehicle in which Miss Chatterton was announced star, has been laid aside for the present.

STONE IS SMALL MANAGER

Willard K. Stone, formerly associated with A. H. Woods, the Shuberts, Cohan and Harris, and other eminent producers, has been engaged as manager of the Dramatic Department of the Edward Small Company, replacing Miss Isabelle Prentiss, who leaves to take care of some private business. J. Elmer Thompson will assist Mr. Stone.

NICOLAI IN PALM BEACH

George H. Nicolai, secretary of the Producing Managers' Association, left for a three weeks' sojourn at Palm Beach last Saturday.

NEW COLOR FILM PERFECTED

PHILADELPHIA, Pa., Mar. 10.—P. D. Brewster, of the Brewster Color Pictures, Inc., announced last week at a private showing of his newest picture, that a process has been perfected for taking of natural color pictures under any conditions of light either outdoors or indoors. Mr. Brewster, who made the color inserts for Griffith's "Way Down East," and other pictures has been experimenting nine years in color photography. He said that his latest process satisfied all requirements and that he was through with research work.

Former methods of color photography necessitated strong sunlight for all pictures, according to Mr. Brewster, but it is now possible to reproduce natural colors under all conditions by use of two films placed at right angles through which the light filters to the color sensitive film placed between them. One of these films is for greenish red light. The sensitive film receives the color filtered through these special films and when developed reproduces the natural colors of the picture. Motion picture men who saw Mr. Brewster's exhibition yesterday concurred in his statement that it was now possible for colored motion pictures to be produced on a large scale. An indefinite number of prints can be made from the colored negative, and they can be shown through any projector.

Since the production of his color inserts in Griffith's pictures, Mr. Brewster has been engaged in his laboratory in East Orange. He was hardly recognized by his associates in New York, because some chemical reaction had caused the entire loss of his hair.

"DOC" COOK DIVORCED

FORT WORTH, Tex. March 12.—Mrs. Frederick A. Cook, wife of the former Artic explorer who claimed to have discovered the North Pole and who made a vaudeville tour telling of his experiences in the frozen north, won a divorce last week following her testimony to the effect that she found the "Doc" and a young woman together in a local hotel.

Cook has had a varied career and is reported to have hit the score board of success through his oil manipulations. He was a big laugh to vaudeville agents, managers and audiences when he related his alleged discovery of the pole and his trip in the north.

MRS. HARRIS IN P. M. A.

Mrs. Henry B. Harris, who resigned from the Producing Managers' Association two years ago, when she gave up the production of plays, has been re-elected a member of the organization. Mrs. Harris is the producer of "The Crooked Square."

NEW SCENE IN "FOLLIES"

A scene representing the interior of the tomb of King Tut-ankh-Amen will be introduced in the "Ziegfeld Follies" at the New Amsterdam Theatre late this week. It was written by Gene Buck and will be enacted by Gallagher and Shean and Gilda Gray.

Get the Live Wire Vy-bro Banjo Bridge

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DEATHS

WILLIAM STUART, assistant secretary of the National Vaudeville Artists club, died on Saturday, March 10, in Dr. Amey's Sanitarium, at 305 West 75th Street, after a week's illness with pneumonia. Stuart was forty-eight years old, and a native of Chamberstown, Pa. Prior to becoming assistant secretary of the N. V. A., which office he had held since the organization was formed, he had been a well-known artist, having appeared in many legitimate plays, stock engagements and also as a vaudeville actor. In addition to being a member of the N. V. A., he was also a Mason and an Elk. He leaves his father, four brothers and three sisters.

Stuart was deeply loved by the members of the National Vaudeville Artists, who fondly called him "Smiling Bill." He was always visiting unfortunate members, who were either ill, or in bad luck, and brought smiles to many a downcast face. Most of his time was spent in hospitals, visiting ill members. Elaborate services were held at the N. V. A. on Monday in the grand ballroom, which hundreds of members attended in order to pay their last respects to one who had been a real man and a regular fellow.

The services at the N. V. A. club were read by Dr. Nathan Seagel of St. Stevens Church. Henry Chesterfield, secretary of the organization rendered the eulogy, while solos were sung by Yvette Rugel and Craig Campbell. A trio consisting of Al Eley, Ellen Hopkins and William Moore rendered hymns. Masonic and Elk's services were also held at the club.

IN MEMORIAM

WILLIAM STUART

died Saturday, March 10, 1923.

Some future day we'll meet again,
In a land of joy, where is no pain
While here below your loss we mourn,
A new angel in Heaven now is born.

Mr. and Mrs. William Demarest

NELSON COFFIN, well known musician, died on Mar. 6th, at his room in the Hotel Commodore, of natural causes. He was fifty years old, and lived in Keene, N. H.

Mr. Coffin, was conductor of the Mendelssohn Glee Club of New York, and came to the city early in the week to attend a rehearsal. He was also connected with the Pittsburgh Festival, The Worcester Festival and other musical events. A wife, Josephine, three children and a brother survive Mr. Coffin.

STEPHEN J. BLOCH, well known acrobatic clown, who was a member of the original Four Lukens, died of pneumonia last week after a three days' illness, at Reading, Penn.

Bloch, who did aerial casting with the Lukens, later clowned in the Barnum & Bailey and Ringling Brothers circus, also working in other shows.

BLANEY STOCK CO. CLOSING

The Blaney Dramatic Stock Company which is playing at the Prospect Theatre, Bronx, will close its season there on Saturday night.

HARRY WALKER IN NEW OFFICE

Harry Walker, head of Harry Walker, Inc., who has maintained a booking exchange in the Astor Theatre building for several years, assumed occupancy of his new suite of offices in the Earle building, Broadway and Fifty-second street, the latter part of last week. Walker recently formed a "cabaret circuit," which will be handled in the new office and which provides forty weeks' work for performers. Walker has tentatively set the circuit in operation with twenty cabarets and hopes to add others to the chain from time to time. Associated with the Walker office will be Frank Silver's Orchestra Exchange, which will assemble orchestras for the revues that Walker is assembling to play over his chain of cabarets.

Upon entering the new office last week Walker was agreeably surprised by a number of floral tributes and a deluge of telegrams, all of which is concrete evidence of the esteem in which he is held by members of the profession. This should be sufficient to dispel any doubts he may have had that Fifty-second street was a bit out of the beaten path.

"BAT" SHOWS CLOSING

Wagenhals and Kemper will close three of their touring companies of "The Bat" within the next ten days. This will make a total of four of their seven companies closed so far this season, and the other three will probably end their touring by the end of May.

The Eastern company will close its tour at London, Ont., on Thursday; the Southern company will wind up its engagement at Scranton, Pa., on Saturday, and the Western company will do its last turn of the season at Binghamton, N. Y., on March 24.

The Coast company will be the only one of the companies that will play through May, as that company will be routed back through the East after playing the California territory.

Next season the concern will send four companies on tour in this production.

P. M. A. COMMITTEE MEETS

The Producing Managers' Association held a special meeting at their executive offices yesterday (Tuesday). It is understood the purpose of the meeting was for a ratification of the three members of a committee who are to meet a similar number from the Actors' Equity Association to conduct negotiations for the continuance of the P. M. A.-A. E. A. agreement of 1919 for another five years after September 1, 1924.

GILBERT PLAN LOOKS GOOD

The L. Wolfe Gilbert Music Corporation, which was incorporated last December for $1,000,000, is increasing the number of its stockholders daily as various orchestra leaders as well as non professional people are purchasing small and large blocks of stock, some of it on the easy payment plan.

Stock in the corporation is being sold the general public at the rate of $5.00 par value for the preferred stock each share of which carries with it one share of the common stock as a bonus. The preferred stock is eight per cent accumulative, and the reason for the organization's sale of the stock to the public is to get as many boosters as possible throughout the country, as every stock holder will help make each song popular, etc.

Preparations are now under way for an enlarged catalogue and staff to extensively exploit the new numbers, including "The Natchez and Robert E. Lee," which is already being featured by Vincent Lopez and other orchestras. The interest of orchestra players, singers, musicians and other professional people in the plan will go far toward putting it successfully over, making the songs popular and making the new plan a profitable one.

BRADY REVIVES "UP THE LADDER"

William A. Brady is reorganizing "Up the Ladder" to open at the Playhouse, Chicago, Sunday evening, March 18. The comedy which starred Dorris Kenyon had played but few of the principal cities when it was withdrawn earlier in the season. Mr. Brady has faith in it as a money maker and is assembling an entirely new cast for the Chicago engagement. Lenora Hogarth will head the cast, assuming the role formerly played by Miss Kenyon. Others in the cast are Paul Kelly, Percy Helton, Frank Hatch, Jane Corcoran, Edward Donnelly, Ruth Hammond, Anna Marston, Gladys Wilson, Grace Wooding, Mrs. Mary Jeffrey, Claude Cooper, Altis Bartlett and Kenneth Loane.

Brady plans to keep the piece at the Playhouse for a run, after which it will make a tour of cities that were not included in the previous showing of the comedy.

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LETTER LIST

LADIES

Allen, Maud E.
Bailey, Mrs. E.
Baker, Evelyn
Berranger, Dolly
Brenon, Kathleen
Brooks, Margie
Bruns, Nina
Cantor, Lynn
Carey, Caral
Cornell, Frances
Cushman, Flo
Deatherage, Marie
Dayton, Vie
Doveer, Princess
Ellsworth, Dott
Fearreal, Essie
Fox, Grace C.
Franklin, Harriette F.
Freeman, Rose
Gillette, Elma
Gilmore, Pee Wee
Goodale, Teddy
Gray, Eleanor
Harris, Pauline
Harrison, Lucille
Holden, Erna
Holliday, Irene
Howel, Mildred
Jackson, Anna
La Mont, Manee
Landers, Clara
Law, Bernice
Leroix, Arda
Lloyd, Bonnie
Lopez, Charlotte
May, Pearl
McCann, Peggy
Merrill, Alma
Miller, Adele
Miller, Flo Kelly
Miller, Vivian
Morrisey, Dolly
Myers, Rose
O'Conner, Kittens
Ray, Marie
Reynolds, Billie
Riberg, Inez
Rich, Mrs.
Roberts, E.
Seamon, Greta
Springer, Elsie
Stanley, Edna
Stone, Anita
Walley, Ellen
Warrington, June
Watson, Gladys
Wass, Mrs. G. E.
White, Mabel
White, Mrs. Matt
Whitney, Val.
Williams, Margie
Woods, Margaret
Woods, Patsy

GENTLEMEN

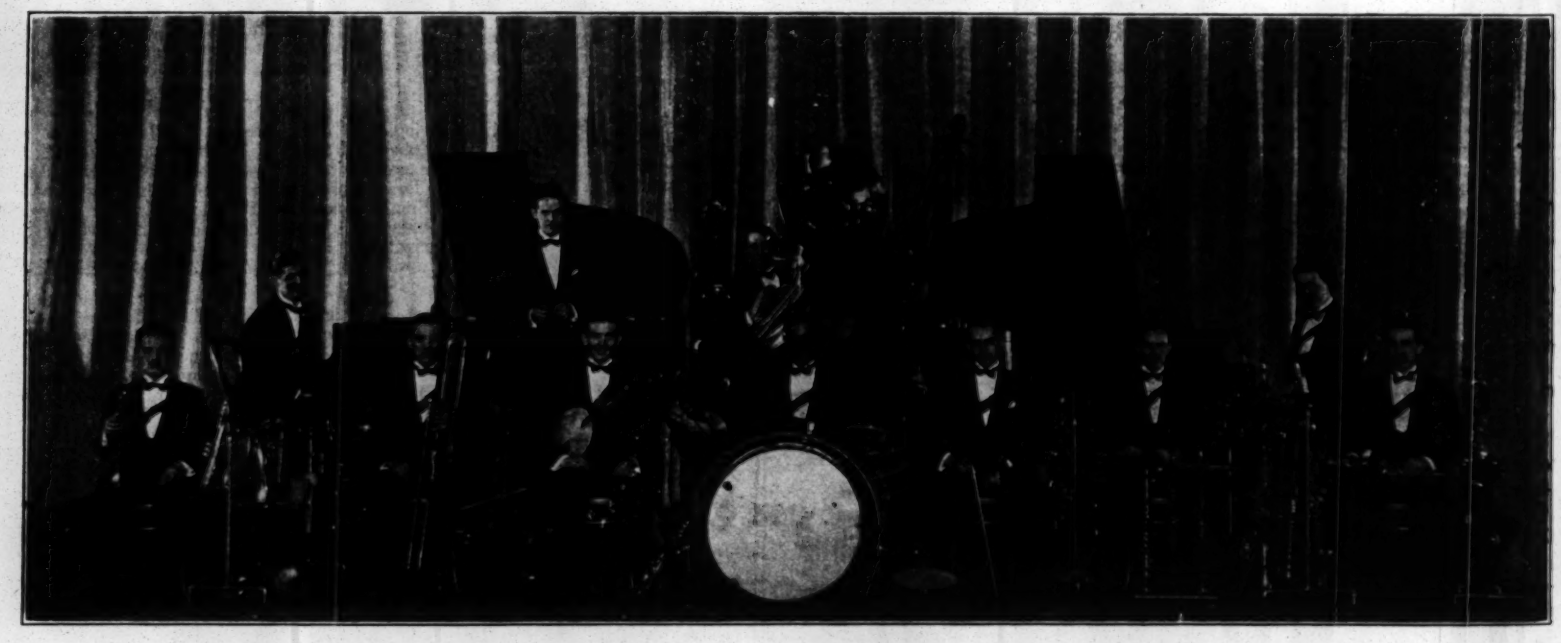
Beeman & Grace
Bell, Johnnie
Bradbury, J. A.
Bramm & Smith
Busch, Billy
Concerto, Eric
Finn, James J.
Fletcher, Edward
Francillon, Maurice A.
Franklin, Mort.
Freeman, J. K.
Hall, Billy
Healy, Tim
Kelton, Aryan
Lester, Chas.
Lynton, Harry H.
Mansell, H.
McGuire, Bob
Miller, Wenn
Moran, Wm. F.
Mulbar, Otto
Nordstrom, Leroy
Powers, Lou
Rice, Lew
Rignold, Stanley
Santry, Henry
Thompson, E. F.
Udell, Chas. K.
Van, Joe
Villasana, Juan F.
Weber, Russell B.
Wells, Gilbert
White, Harry
Williams, Bob

"WHY NOT" RETURNING TO 48th ST.

Reverse "English" is being employed on Jesse Lynch William's play "Why Not," which is now at the National Theatre. This production was recently presented by the Equity Players at the Equity-48th Street Theatre. Business at first was not very good but with the aid of the cut rates it began to pick up after several weeks. Then the Equity people decided that they would have to get rid of it to make room for a new play "Roger Bloomer," which closed Saturday night after an eight-day run, and sold "Why Not," to Charles Miller, manager of the Equity-48th Street Theatre and Jules Murry, booking manager of the Shubert offices. They made several changes in the cast and took the play to the National Theatre three weeks ago.

However, Miller was disappointed in this respect as the gross business of the first two weeks did not cover the actor's salaries and it became necessary for the owners of the show to "dig" for the $3,500 weekly rental of the theatre as well. He then made overtures to the Equity people to have them take the play back which they did and they in turn sold it to Louis Macloon, who is press agent for the Cosmopolitan films. Macloon will move the show back to the Equity-48th Street Theatre next Monday night, where it will succeed "The Chastening."

Macloon is reported to have paid the Equity Players $5,000 for the show and to be giving them 25 per cent of the profits.



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1733—John R. Layden—Business.
1734—Stuart Darrow—Titles.

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